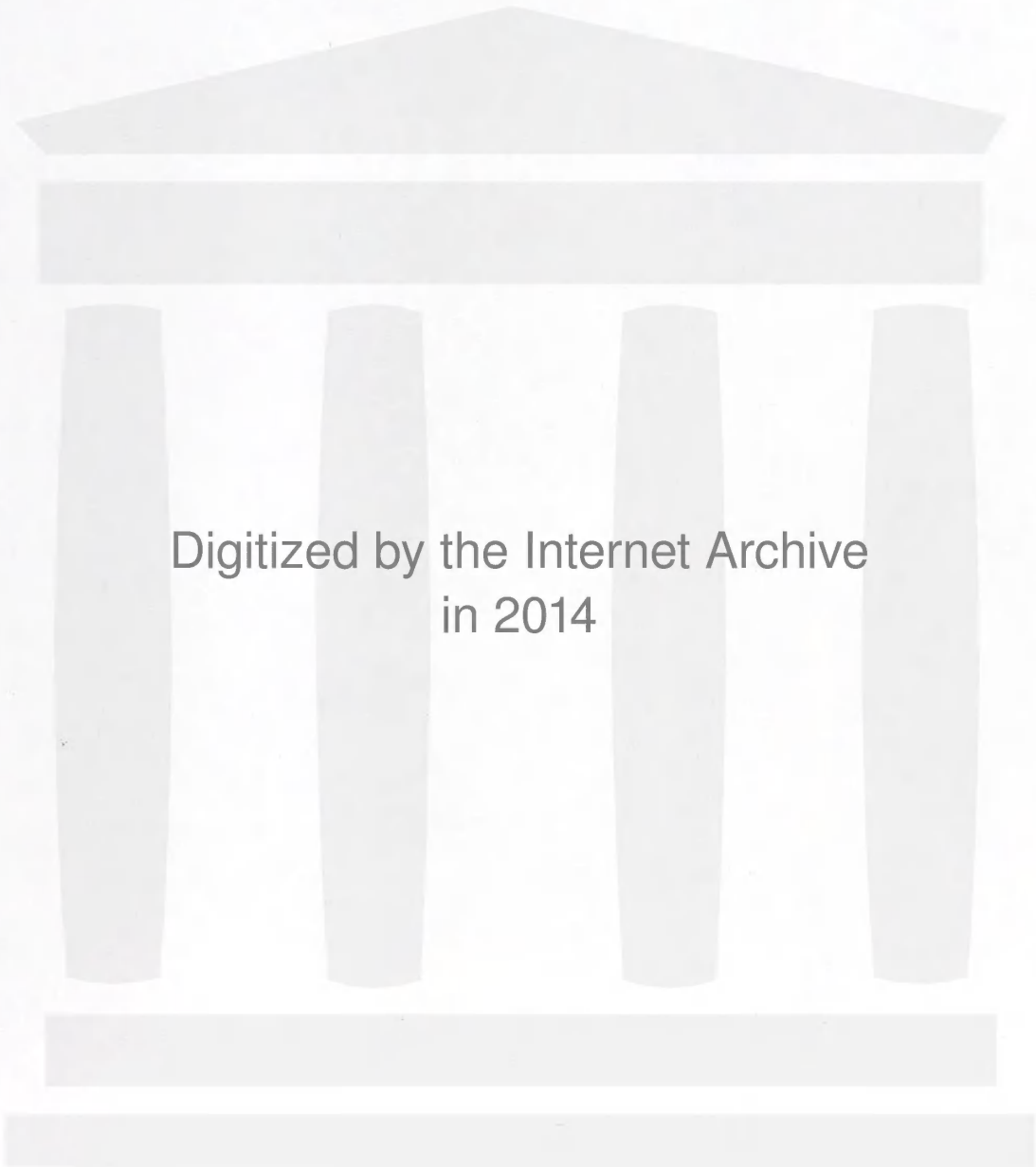
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HOUSE BEAUTIFUL

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Waterford pours forth memories. It conjures up fantasies, evokes poetic imagery, provokes the creative spirit, celebrates life's mysteries. It is never too early nor too late to assume the title: Waterford Collector. Some begin at birth, others as nonagenarians. To the collector, a piece of Waterford crystal is more than a drinking vessel, more than a vase, a decanter, a lamp, a chandelier, more than a family heirloom, more than an objet d'art; it is an incentive to lose weight, to win forgiveness, a way to attract a lover, to distract a patient, to symbolize hope, to crystallize a dream, to bid adieu, to hail the seasons, to raise spirits, to diminish melancholy, to mark events, to start traditions, to end a day; it is a noble rite of passage. Born of the breath of man, Waterford is life's child.

–H. Pestn, from "The Collected Thoughts of Waterford Collectors". Get this 160-page book ($3.50) at your Waterford Gallery.



LeAnn Abernathy



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On the cover: A festive Maine meal awaits holiday guests of The Captain Jefferds Inn in Kennebunkport. It's turkey with traditional trimmings: oyster dressing, spiced peaches with cloves, brussels sprouts, glazed carrots and piquant apple cranberry tart (pages 76 to 79).

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The New Pella Traditional Window. Timeless appearance, modern energy-efficiency.



If you want the timeless beauty of a traditional window for your home (but none of the problems associated with ordinary double-hung windows) consider the new Pella Traditional Double-Hung Window. It offers all the modern convenience and energy-saving features you need, and still has the authentic appearance you want.

Whether you're replacing old windows with new, adding an addition, or building a new period home that requires a double-hung window, consider all the advantages that make the Pella Traditional Window a modern classic:

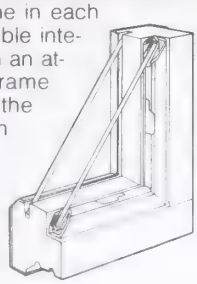
Solid wood construction for beauty and energy efficiency. Not only is wood best for traditional windows, it's also one of nature's best insulators from thermal conduction and condensation.

Pella uses an abundance of select Western Pine for frame and sash construction. And all parts are treated with a water and insect repellent preservative before assembly. Inside, the smooth sanded surface is ready for stain or paint.

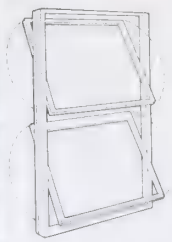
The look is traditional. The upkeep is not. You may never need to paint a window again. Because the Pella Traditional Double-Hung Window has a sturdy aluminum jacket completely covering all exterior surfaces. The window sill is extruded aluminum. And the finish is either white or dark brown baked enamel. This tough coat resists fading, chipping, peeling, blistering and corrosion.



Air space is one of nature's best insulators. And Pella offers more. There's a full $^{13}/_{16}$" of insulating air space between the two panes of glass in Pella's unique Double Glass Insulation System. The exterior pane in each sash is fixed; the removable interior glass panel is held in an attractive bronze-toned frame that attaches firmly to the sash with cam-action clips. For even greater energy efficiency, replace the interior panel with the optional Triple Glazing panel or reflective Solarcool® Bronze glass panel.



Only Pella offers a window that's so easy to wash. Each sash rests in a spring-loaded vinyl track that allows the sash to rotate completely into the house for convenient washing. Simply raise or lower the sash, pull the top inward, and rotate for easy access to every corner on both sides. And, because it pivots at the middle, the sash is counterbalanced for safe handling.



Removable windowpane dividers of real wood. Not plastic. Create an even more traditional look with these authentically proportioned rectangular dividers. Made of solid Western Pine with hidden steel reinforcing at the intersections, these sturdy dividers snap in and out for easy window cleaning. They are furnished with a prime coat of paint on the surface that faces the outside glass, ready to be painted to match the exterior window trim color. The surfaces visible from the inside are unfinished natural wood, ready for stain or paint to match your interior scheme.



Ventilation. Even on rainy days. Here's the way to have ventilation without rain blowing in on drapes, carpets and sills. Just raise the lower sash a few inches, pull the top inward, and push the sash back down until it rests against the sill. Air will flow inward and upward, giving ventilation while the window still protects the inside of your home.

See the new Pella Traditional Window at your nearest Pella Planning Center. And pick up a free copy of the new Pella Idea Book. See how to make a room seem bigger by using a bay window. Or how to brighten up a small room using a Pella Skylight. And how to create a stunning change in your life with the new Pella Sunroom. Our new, 24 page, full-color Pella Idea Book shows you these ideas and many more. When you're picking up your free copy, see the full line of Pella Windows, Sliding Glass Doors, Wood Folding Doors, Skylights and Sunrooms for new construction or remodeling projects.

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ROYAL COPENHAGEN PORCELAIN

THINKING ALOUD

"We're in the mood for soft colors that lift the spirit and make you smile when you enter a room"



If you are a longtime reader of House Beautiful, you may have noticed that about once a year we devote a major portion of our pages to the subject of color.

Color is so basic and important to every decorating plan that once a year may not be enough, especially with so many exciting new ideas in color constantly being introduced.

Two years ago we began to report to you on the rise of pastels. That trend has continued and this year taken on even more exciting dimensions as more designers begin to create with these wonderful soft hues. We're in the mood for softer tones, like peaches, pinky-mauves, pale blues and greens used with lots of white. They are at once romantic, simple and serene. There is something in these colors that lifts the spirit and makes you smile inside when you enter a room.

Why this trend to the prettiest pastels right now? I think we're viewing our homes in a different way. We're choosing to spend more time at home—quality time—so we want color to do something special for us, uplift us, soothe us, give us both vitality and the most comforting environment we can create.

Delicately hued pastel colors surprise us—they have a special light magic that's constantly changing. This doesn't mean there isn't room in our lives for daring colors—but in this year's color report they show up as accents, the "snappers," as Diana Vreeland used to say, that make the other colors ring true.

I recently discovered that no color palette is ever really new when I visited the Palladian villas we show you in this issue. There, in gracefully arched Renaissance mansions, were frescoes of the softest mint greens, the most wonderful lavenders, the clearest blues, apricots and pinks. It was almost as if today's designers had been there just before me and been so awed by the palette, they'd taken it straight to the American market. Since frescoes made of paint applied directly to plaster hardly fade, I was seeing the color taste of two centuries perfectly mirrored.

But behind every color trend there's an attitude, a feeling, about ourselves and how we want to live. Colors send out messages. Designers have known for years that watercolors like clear blues and greens help create a mood of serenity. Yet we may not always decorate with them because sometimes different messages—energizing red or soothing neutrals—seem right to us.

Of course no color report can actually predict the colors that are right for you—color, after all, is a very personal matter. In your mind's eye try on the rooms we show you in this issue and note your feelings about their colors. You can also develop your color sense by constantly analyzing your reaction to the rooms you enter and the colors you see every day.

In this issue we show you both the delicate time-honored palette of the Renaissance frescoes and the color directions we think are creating a sensation today. But really, the colors for you to choose are those that seem freshest to your eye—those that make you feel good.■

JoAnn Barwick

JoAnn Barwick
Editor

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December 26 - January 22



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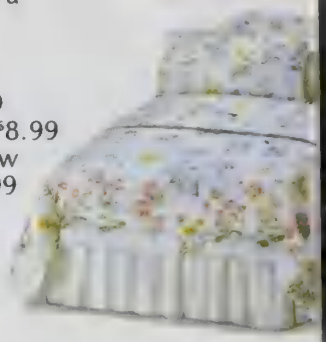
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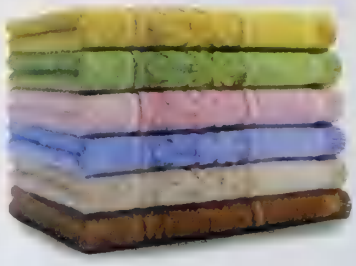


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ON DECORATING & DESIGN:

If you regard anything from the 20th century as too new to matter, here are purists' views on the growing appreciation for the not-quite antique

America's heritage is flourishing fertile everywhere we look. This from Tom Woodard whose shop for quilts and other regional antiques is very well known. He isn't referring to the 18th or 19th centuries as you might expect. He is speaking of the first half of the 20th century, which he thinks is about to undergo reevaluation by many people working in the decorative arts—designers, decorators, artists and collectors. There is inspiration flowing from the design concepts of the '20s and '30s that has special appeal now whether you are interested in antiques or the avant-garde.

Tom Woodard and Blanche Greenstein are partners of Thos. K. Woodard American Antiques & Quilts. "Antique," by definition, usually means an object proved to be at least 100 years old. "We're finding that the quilts of the 1920s and '30s are just what many of our customers are now looking for," says Mr. Woodard who, with Ms. Greenstein, is photographed seated in front of an Amish Double-Nine quilt, c. 1915. "For one thing, the palette of those decades, the muted pastels, is precisely what we see in today's decorating—muted pink, lavender, light blue, pistachio and pale, butter yellow. The fact that quilters used real cotton in the '20s and '30s has prevented these subtle shades from turning dingy. And their Deco-inspired designed quilt designs blend beautifully with the spare, clean interiors we'd see in lofts as well as in traditional country rooms.

"The last 30 years reflect an extraordinary revitalization of quilting in America. Contemporary quilters are carrying traditions of quality craftsmanship into the next century. And this is what many of us in the decorative arts are thinking about—what will we be bringing with us? We're doing some rag carpet stair runners now whose colors and stripes are right out of the '30s. They're expensive, but their look and sturdiness have the qualities we demand from anything we buy today—new or antique.

"Every antiques dealer faces the problem of scarcity. There is no scarcity of 20th-century textiles if we equate the high quality of recent craftmanship with that in rare antiques."

The past isn't the sole provenance of the antiques dealer. LCS is a company designers and architects go to when they're looking for "classics" of the avant-garde. "This isn't a contradiction," says Bill Goldsmith, partner and design director. "Rather, we're representing those companies whose modern design fits into the timeless style that defines the contemporary look."

Mr. Goldsmith is seated *(bottom right)* on a sturdy, sandblasted oak chair whose lines come right out of a Sheraton design of the 1860s. He has adapted the chair by changing its material from mahogany to oak and its seat covering from silk to blond strawcloth. He plays up its old-fashioned style by letting it stand alone as if it were a work of art. Mr. Goldsmith says this chair typifies America's interest in things reflecting the *regional* development of American style—drawing from all periods.

The black leather chair *(middle)* is an example of the excitement the '30s created. "It was a time when design had the support of wealthy clients who ordered the very best of materials and craftmanship and . . . they wanted comfort. This chair I've designed is supremely comfortable and covered in an elegant black leather that delivers quality."

With the next century almost upon us, it seems altogether appropriate to take stock of our 20th-century accomplishments. We have a wealth of objects that form the design "reservoir" upon which to draw. This new emphasis on the first part of the 20th century gives us a frame of reference in recognizing tomorrow's antiques today.■

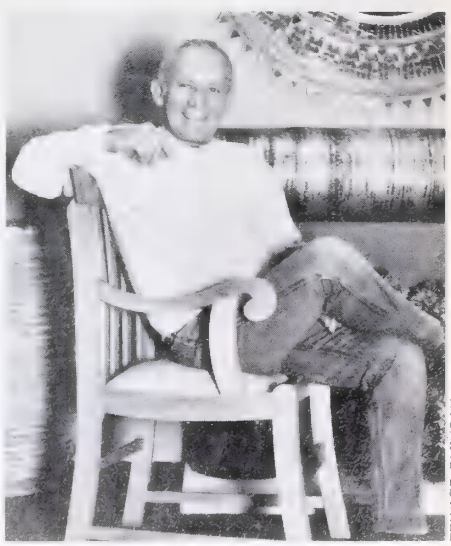
—PAULA RICE JACKSON



Blanche Greenstein and Tom Woodard



"Milano" chair by LCS



EDWARD OLEKSAK

Bill Goldsmith and the Sheraton-style chair

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HB MARKETPLACE

American quilts, French cottons, English chinas—and more—reflect the timeless appeal of blue and white

Editor MARY EMMERLING



Cotton rag rugs, $115 to $273, The Gazebo. Suede date book, $29; leather address book, $47; photo album, $48, Henri Bendel. Cat, $38, American Country Store.



Spatterware bowl, $17.50, Rubel. Juicer, $12.50, American Country Store. Mold, $21; towel, $2.50, Ad Hoc. Basket, $95, The Gazebo. Plate, $15, Wedgwood.



Blue-painted, late-19th-century country bed, $3,500, is covered with a c. 1925 Drunkard's Patch quilt, $495. Blue and white wall work: an antique crib quilt, about $350. All from Thomas K. Woodard.



Calligraphy-covered sake bottle, Japanese leaf-painted plate and antique Chinese porcelains, $120 to $450. Tiny contemporary covered jars, $24, Limited Editions.



Choose just one of these blue and white prints or try all 10—any way you mix them, they add up to great decorating style. All prints available to the trade only.



A reproduction of Voltaire's famous chair, this French seat has a fresh look with a Provençal cotton check. Chair, $975, and pillows, $40 to $75, Pierre Deux.



For your favorite cordon bleu *(clockwise from left),* a striped apron, $12.50; pot holder, $2.75; spatterware plate, $11; bowl, $8.50, all Ad Hoc. Bubblepot teakettle, $25. Basket, $95, The Gazebo. Heart sachet, $20, Henri Bendel. Pitcher, $40; bowl, $35, Mitteldorfer Straus. Blue-decorated earthenware, $100, Wedgwood. Quilt trivet, $22.50, The Gazebo. Turquoise bone china, $180, Wedgwood. ►

MICHAEL SKOTT

FOR MORE DETAILS, SEE PRODUCT INFORMATION

HB MARKETPLACE

The boundless charms of blue and white extend from wall to wall and from pillows to tabletops



Contemporary artists' way with blue and white: hand-blown glass vase, $225, Kosta Boda. Striated 18-inch bowl, $175; 17-inch rectangular plate, $95; 11-inch plate, $50; 8-inch plate, $30, Gordon Foster.



A modern artist's delicate version of spatterware: cup and saucer, $22; plate, $36; covered dish, $60; large bowl, $350. By potter John Copper.



VERONICA ROMANO

A Swedish version of blue and white: vinyl Marimekko Blocks wallpaper, $21.50 per roll, and napkins from Pastilli fabric, $16 to $20 per yard. By Motif Collection.



Everything for your boudoir—from a jewelry box, $37.50, to a breakfast-in-bed tea cozy, $13. Tablecloth, $27; napkins, four for $13.50, all from Laura Ashley.



BRUCE WOLF

This washable wallpaper shows the power of a single flower; $27.95 per roll. Pattern also in cotton fabric, $24.45 per yard. Cheryl Lewin Accents for Prelude Designs



By the pine corner cupboard, $620. Homespun heart pillows, $15; bear, $11; Shaker boxes, $15 to $74. *Top shelf:* Houses, $10; [illegible]ated plates, $23; pillows, $8.50; rag place mat, $7.50. *Middle shelf:* Cosmetic bag, $40; cho[illegible] $11.50; bandbox, $10. *Bottom shelf:* Pillows, $38 to $45; bird, $18; bears, $38 and $11. *On th*[illegible]er, $18.50; hearts, $8. American Country Store.

FOR MORE DETAILS, SEE PRODUCT IN

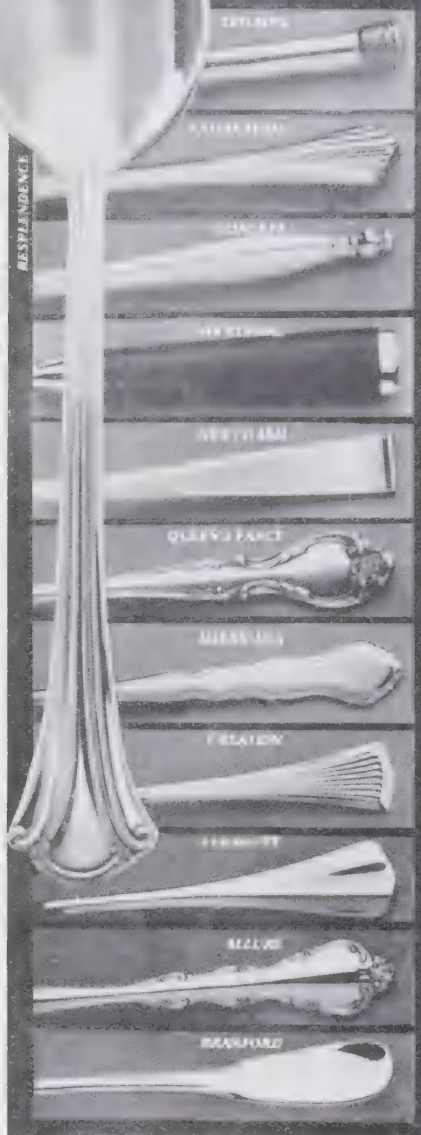


MICHAEL SKOTT

Nine patch quilt, c. 1920, $395; 18th-century blue-painted Windsor chair, $4,500 a pair; antique spongeware pitcher, $250; rag rug, $100 to $350. Thomas K. Woodard. ■


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VIEW FROM THORNHILL FARM



By DEE HARDIE

When we were very young we were enthralled by Henry David Thoreau, as the young often are. For us he could write no wrong. "I would rather be all by myself on a pumpkin than be crowded on a velvet cushion," he said in *Walden.* And that's exactly what we did, Tom and I. We left the comfort and ease of our natural habitat, the suburbs, for the country, then an unknown land. We moved to a pumpkin, and we pulled out a plum.

However, what we considered a plum wasn't quite a prize to others. That's the reason we could buy it. And the natives were happy. The land was left in one parcel rather than divided four ways, as threatened, and the hunt could still ride to hounds over our hills and meadows.

Now for almost three decades we have lived at and loved Thornhill Farm, cried and wondered. We look back a lot, but never with anger or regret. We've done what we started out to do. We've created a house that is home. It has become the centerboard of our lives. It keeps us steady.

Perhaps this passionate desire of mine to settle down comes from my childhood when I hopscotched around to different schools in many states. I wanted a different pattern for our four children. I wanted them to know the continuity of a house, care as much as I did for its foibles and fancies. And they do. It's our heart, where we've all grown up.

There was never any question about what to name our farm. In 1816 Tom's great-great-grandfather, John Hardie, left his family's place, Thorn Hill Farm on Loch Leven in Kinross Shire, and walked the 20 miles to Edinburgh. He was 19 years old. The next year he sailed to America, a voyage of nine weeks. "Concerning my gold watch," he wrote his brother, "I sold her at auction on board our brig in the midst of the Atlantic for five pounds, five shillings, a good price."

He never stopped trading, this canny Scot, and eventually built a house in Alabama that he named Thornhill. Operated as a plantation, it still stands today. We have a musty portrait of his house, done by an itinerant painter, hanging over our fireplace in the kitchen. I wonder what John Hardie would think of that.

And *our* Thornhill, although much smaller (59.6 Maryland acres "more or less," as the deed reads) has served us well. Our son Tommy was christened on the front lawn in bare feet and a sailor suit, our first tent was erected for Elizabeth's dance and we still put on the last line of party lights when she returns from teaching school in exotic places. Our blankets are still from the wool of Todd's sheep, an earlier flock. And we drank Louise's wedding champagne under the chestnut tree.

Our latest celebration was for Albert, our first grandchild—a June luncheon on the lawn after *his* christening. Younger than Tommy was when christened, Albert managed to squeeze into the long white dress spotted with tea-colored shadows of age—nonetheless, a dress I was longing to see occupied. And again there were adorable bare feet. We've started all over again at Thornhill Farm.

Just as Albert's gala is part of a cycle, so too the seasons circle around this house and what happens here. In the winter I have extravagant thoughts about the interior of

(Continued on page 49)

Dee Hardie writes for national magazines and newspapers. Her "View From Thornhill Farm" will be a monthly column in House Beautiful.

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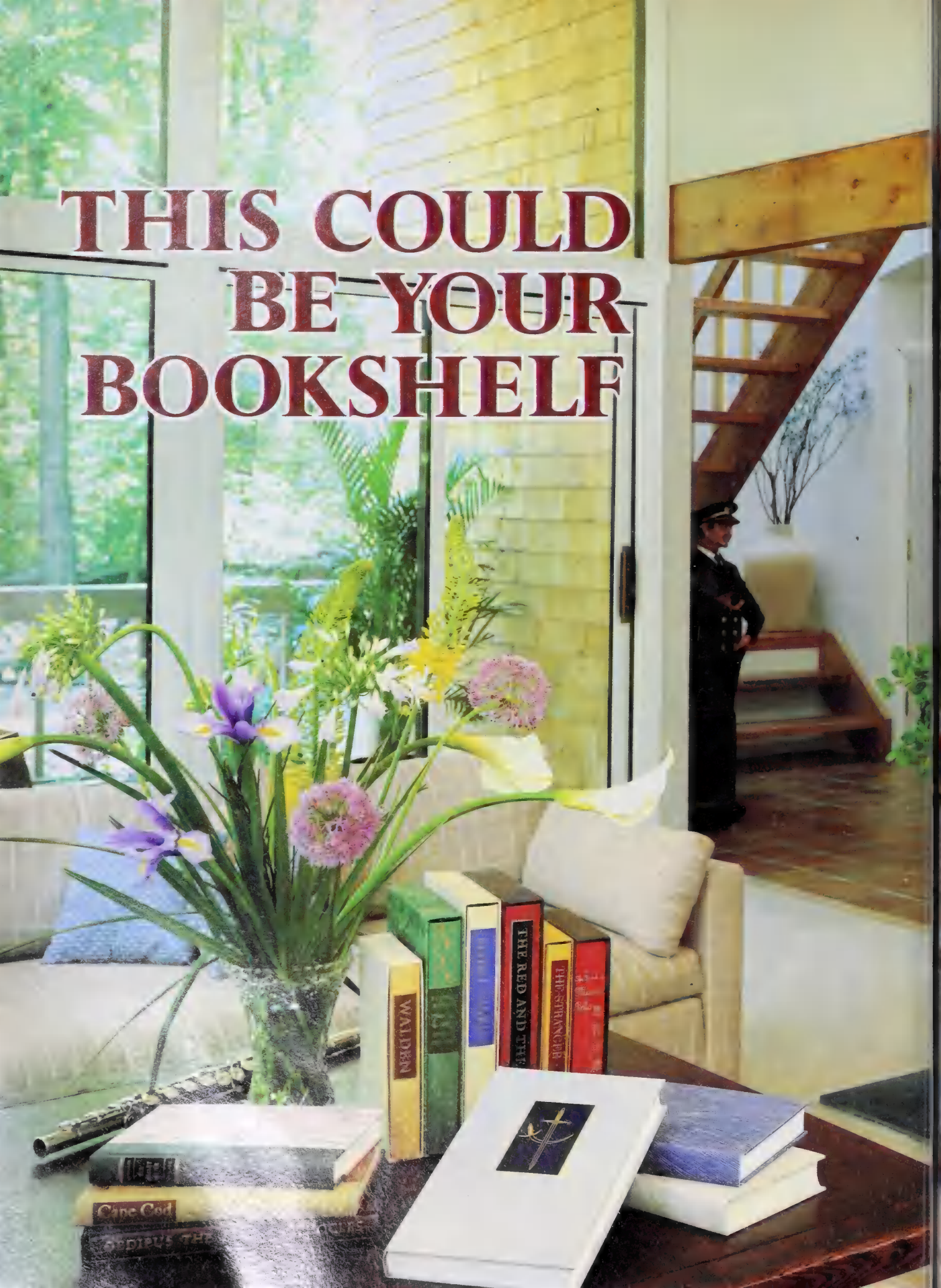
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(Continued on next page)



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(Continued from previous page)

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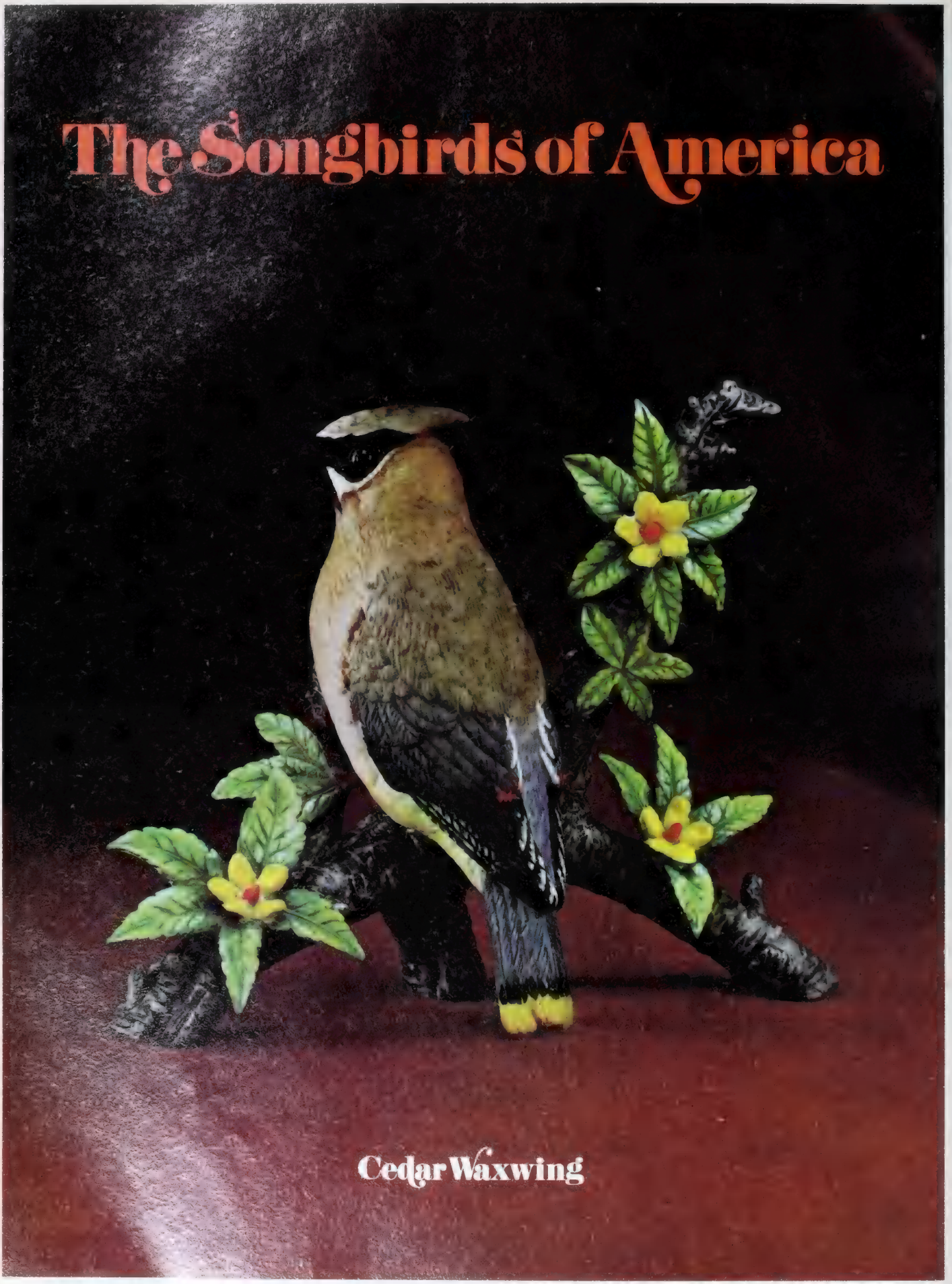
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Cedar Waxwing

Figurine above shown actual size.

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Baltimore Oriole



Cardinal



Western Meadowlark

Figurines above shown much smaller than actual sizes which range from 4¾" to 6¾" in height.

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A Magnificent Tribute to America's Songbirds

ou love beauty and grace ... if you love ght, joyous colors and the loveliest of melo- s, *then you must love songbirds.* Indeed, se cheerful little creatures bring endless urs of joy and amusement to millions of bird- ers. Who doesn't love to watch them splash d play in a backyard birdbath, or wing ough the wilds the very picture of freedom! d now twelve of America's beloved songbirds l be painstakingly sculpted and then painted *hand* in fine imported porcelain. And only a tunate few can *own* these beautiful original rks of art.

Marvels of Authenticity

celain figurines are a demanding art form, uiring accuracy in *three* dimensions. Hence significant that these museum-quality figu- es capture in lifelike detail every nuance of or ... the delicate formations of wing and ... even the cross-thatching of layers of thers!

urther enhancing their realism, each bird is sed in a setting from its natural habitat. No- the tree bark. Every little notch and ridge been *sculpted* into the ceramic mold and just *painted* on. Moreover, meticulously d-applied brush strokes have shaded the od lighter and darker to capture the look of real tree bark. Also look at the flowers which beautifully adorn each branch. You will see that they blush prettily with a *variety* of lovely shades. *This is porcelain artistry at its finest!*

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As you look at these photographs you can begin to imagine how beautiful the figurines will appear in your home. They are a stunning complement to any decor and instantly turn any room into a breathtaking gallery of fine porcelain sculpture. So reserve your collection today!

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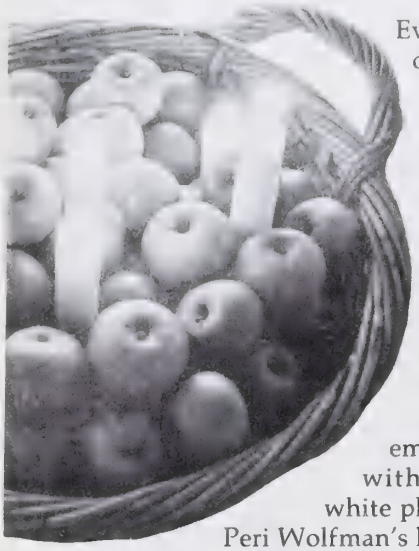
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HB LOOKOUT

SHAPING ROOMS AND LIFESTYLES WITH ACCESSORIES:

THE BEST OF WHAT'S IN STORE FOR 1983



CHARLES GOLD

Even more than in our choice of sofas and chairs, our personality is reflected in accessories—those objects that express our passions and whimsies. To uncover the best accessories of 1983, we polled top New York sources: ● A basket remains the all-time versatile favorite. Invitingly empty, it can be heaped with green apples and white plumber's candles as in Peri Wolfman's living room *(left)*, piled with breads for a buffet, hung on a wall for texture. What's happening to today's baskets? As crafts their textural potential is being played up with wisteria vines, olive twig branches and paint—not just fanciful pastels, but at Gordon Foster's shop, library-red, jade and deep brown. His newest baskets in these colors: wastebaskets and hampers, elevated to contemporary crafts. ● With the burgeoning interest in American crafts, ceramic accessories have come into their own as fine art. Today, potters' works are bought with the same discriminating eye as paintings; artists' names, techniques and aesthetics are increasingly important. What's new on the ceramic art scene: Size. Grand plates, impressive bowls and three-foot-high vases have replaced masses of small objects. One prime work is spotlighted—in this way, ceramics are functioning as sculpture, shaping space, boldly displaying color. ● In bedroom and bath the demand for natural fabrics—fine cotton sheets, pure linen towels—is so strong that Ad Hoc Housewares is opening a branch in SoHo devoted entirely to natural-fiber items, including cashmere blankets, flannel sheets. ● Today, the dining table is being bared, its richly grained wood a recognized decorating asset. This has led to new accessories to protect the clothless table—at Cherchez, delicate pastel ceramic coasters and trivets; at Turpan Sanders, rough linen mats in minty greens, blue-grays, naturals; at Peri Wolfman's store, Wolfman, Gold and Good Co., a range of dish towels, baskets and oversized napkins to use as mats. Her new accessory for buffets: chunky candlesticks that can be topped with platters or bowls to simulate cake stands, keep serving dishes off the table and bare more wood. ● In dinnerware, the trend is to table settings of mixed patterns and colors. At Gordon Foster's, customers can choose patterned plates from one artist, solidly glazed bowls from another. At Lee Bailey's, in Henri Bendel, potter Claudia Shwide's dinnerware now comes in a range of pastels so customers can select their own rainbows. ● Architectural details have attained a new prominence as room-shaping accessories. At Limited Editions, mirrors large enough to dominate a room come topped with classical Greek pediments or broken and swan-necked versions. Freestanding columns can lend stature to an entryway, give an urn importance, a room new personality.►



JON ELLIOT

SCOUTING ACCESSORIES IN THE SOUTHWEST

Whatever's innovative in Houston is likely to turn up in interior designer Beverly Jacomini's new shop, simply called "Jacomini." There, Shaker-like wood boxes come in new brightly colored, comb-painted versions; market baskets have flowered fabric linings; French-bread baskets, pure linen ones. Antiques abound, but what was once an ordinary wire milk-bottle carrier is now fitted with glass cylinders as flower holders. An old steel deed box has been drafted to hold papers by the phone; ceramic butter tubs, once used by 19th-century grocers, have become household items as oversized ashtrays or fruit servers. More finds at Jacomini: galvanized-tin [illegible]-spouted watering cans for displaying an armload of wild flowers, new heart-shaped twig tables, white ironstone-like china, pine and 19th-century Texas furniture. Jacomini is located at the River Oaks shopping center in Houston.



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HB LOOKOUT

A FIRST THRONE FOR PRINCE WILLIAM AND MORE HIGH POINTS OF THE FURNITURE MARKET

The talk of the recent furniture show in High Point, N.C., turned out to be Freeman & Co.'s tiny Chippendale corner chair—the very same seat the Reagans sent to England's wee Prince William. Another conversation piece was a red home phone booth by Pulaski Furniture—its solution for families with talkative teenagers. On a more serious note, trends in furniture and fabric were: • French country inspiration in cabinetry, tables and wood chairs. • Upholstered pieces with flared arms, solid-cushion backs. • Modular seating and chaises—still big sellers. • Noteworthy fabrics: luxurious silks, damasks, printed velvet and leather; on the practical side, parachute cloth. • Small prints and solids (especially white) instead of large florals. • New emphasis: detailing—tucks at sofa arms, ruffled skirts.



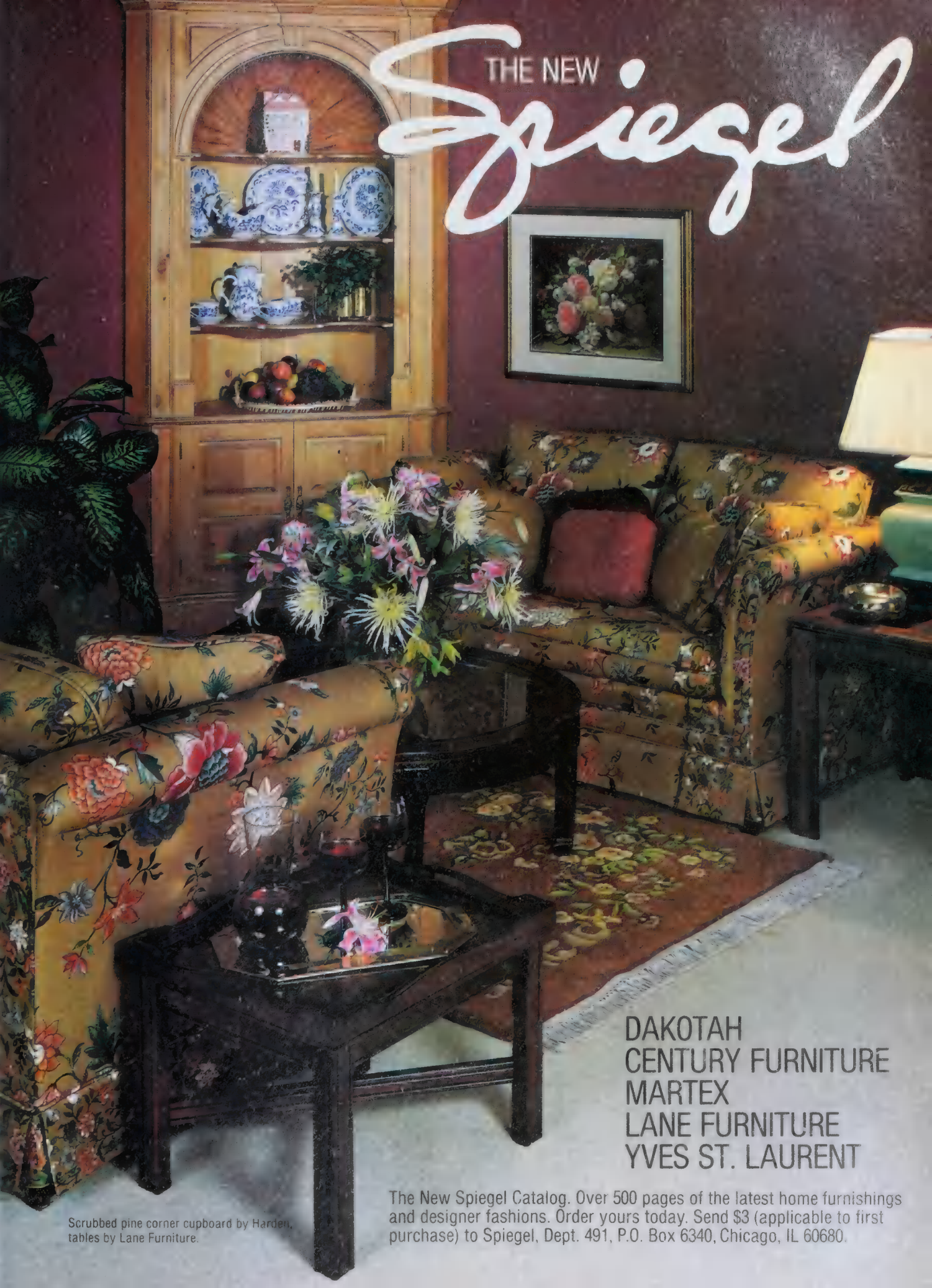
In searching for a present suitable for Prince William of England, Nancy Reagan found an antique full-sized Chippendale corner chair and asked Freeman & Co. if it could handcraft a child-sized version. It did, working from a photocopy of the magazine page, and now this very same mahogany chair is available in a limited edition from Freeman & Co., Box 362, Thomasville, NC 28369. A kit adaption of the needlepointed seat is $230 from Needlepoint Designers, Washington, D.C.

To see this month: "Two Centuries of Folk Sculpture" at the Museum of American Folk Art, New York City, from January 13; "La Belle Epoque," costumes of the carefree Proustian era, at the Metropolitan Museum of Art, New York, from December 21.

THE "MICHELIN" OF COLLECTING GUIDES

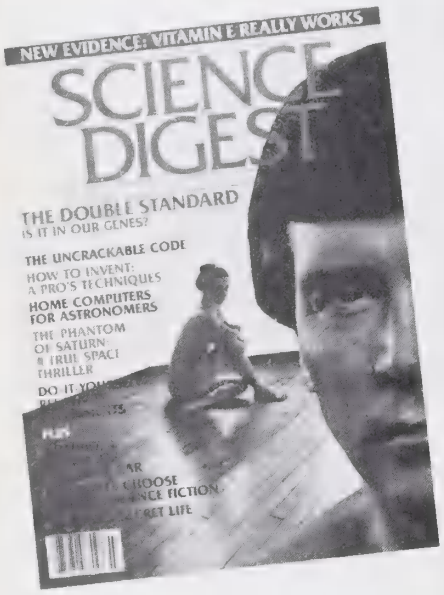


Designed to fit in the palm of your hand, *The Knopf Collectors' Guides to American Antiques* are soft-covered references you can pore through while roaming an antiques show. Color pictures of hundreds of items help you identify pieces you're likely to encounter; a price guide at the back indicates "a relative index." The volumes just published (six more are planned) are $13.95 each. • *Quilts, Coverlets, Rugs & Samplers* by Robert Bishop, which includes a section on each of the four quilt and coverlet types. • *Chests, Cupboards, Desks & Other Pieces* by William C. Ketchum, Jr., with a mini-course on furniture styles from pilgrim to modern. • *Chairs, Tables, Sofas & Beds* by Marvin D. Schwartz, with a primer on spotting fakes. • *Glass Tableware, Bowls & Vases* by Jane Shadel Spillman, including a capsule history of the American glass industry.►


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HB LOOKOUT

THE LINDENS: A MUSEUM-CALIBER HOUSE FOR SALE

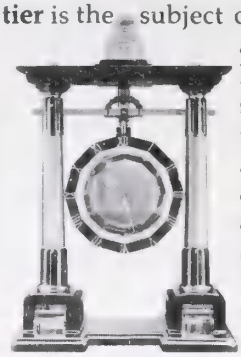
The auction of the century—or rather, of the 18th century—will be held January 22 at Christie's in New York City when the contents of The Lindens, the 1754 estate of Mr. and Mrs. George Morris, goes up for sale. Built in Danvers, Mass., the house was bought by the Morrises in the 1930s and moved to Washington, D.C., amid controversy. Dismantle one of the finest Georgian-frame houses? Preservationists protested. The Morrises offered to sell the house back to anyone who would restore it—but there were no buyers. Once they moved it and furnished it with what is considered the largest private collection of 18th-century furniture and decorative arts, preservationists were won over. While Mrs. Morris was alive, she provided some 60,000 visitors with house tours, but after her death in June 1982, the house's grandest era came to an end. It is being sold by Begg Realtors of Washington to help pay an estimated $2.5 million in taxes. For those who haven't seen The Lindens' antiques, they are on exhibit at Christie's, January 14 to 21.



Special antique attractions: at the Washington Antiques Show, January 12 to 16, a loan exhibit of Federal furniture from the State Department, lectures by Clare Boothe Luce and Clement Conger. At the New York Winter Antiques Show, January 21 to 30, rarely seen treasures from the China Trade Museum in Milton, Mass.; garden settings by Old Westbury Gardens.

TWO STERLING ARTISTS

Acclaimed as the master of Art-Deco jewelery and accessories, **Louis Cartier** is the subject of a retrospective at the Los Angeles County Museum of Art, through February 13. His special Deco influence: The mixing of Oriental and Egyptian motifs with state-of-the-art linearity (see clock, *above*). Another 20th-century luminary, **Louis Comfort Tiffany** is in the limelight with a display his nonpareil stained-glass windows and lamps. Wisteria-covered, dragonfly-decorated and jewel-colored Tiffany objets d'art will light up the Cooper-Hewitt Museum in New York City, January 25 to May 15.



LIVING JAPANESE TREASURES UNVEILED

After four years of renovation, the Asiatic wing of the Boston Museum of Fine Arts, home to the finest collection of Asian art in America, has reopened with a splendid special exhibit, "Living National Treasures of Japan." What is a living treasure? An artist honored by the Japanese government for his skill in ancient or lost crafts such as sword forging, tapestry weaving, kimono dying and bell making. More reasons to visit the renovated Asiatic wing: Its finest scrolls and statues, rarely displayed at one time, are all on view for the reopening. The "Living National Treasures" exhibit will be at the Boston Museum until January 2; from January 29 to March 20 it is at the Art Institute of Chicago. ■

—CLAIRE WHITCOMB



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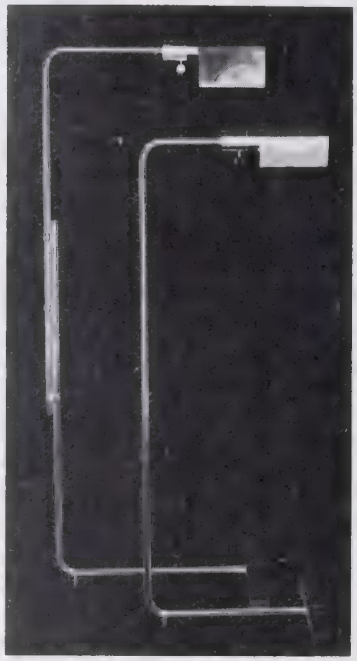
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GUEST SPEAKERS

Our experts answer one of the most frequently asked questions about lighting

What is the best way to light a living room?—a question that puzzles many readers. As there is no single answer to this or any decorating question, we turned to three designers for ideas and suggestions.



Mr. Gaylord likes these floor lamps for reading. From LCS.

Robert Denning of Denning & Fourcade thinks light should come from many sources. "I like *lots* of light sources, but at low wattage."

In his own New York living room Mr. Denning has a chandelier with 15-watt frosted bulbs, small lamps on a desk, lamps made from candlesticks on a table behind the sofa and picture lights above the many paintings.

Picture lights are one of the designer's favorite light sources, and he believes they should be part of the basic lighting in a room even if they only light posters. Other basic light fixtures he suggests for a 16-by-20-foot room are four floor lamps and four wall-mounted lamps (arranged in pairs, on either side of a window, on walls without paintings, or "tucked into useless wall space").

For all lamps Mr. Denning designs shades made of several layers of silk. He likes peach silk, dark green, dark red and apricot, but never white because it creates a harsh light. "Ask for ecru, beige, yellow—anything but white," he says.

William Gaylord, a San Francisco designer, feels the best way to light a living room is to light the things *in* it, not the room itself. Lighting a room with six or eight regularly spaced recessed ceiling lights will provide an overall lighting, as in an airport or hotel lobby.

Mr. Gaylord likes to illuminate walls as well as paintings with wallwashers, spotlight flowers on a table, put a downlight in front of a fireplace.

For this kind of lighting it is essential to plan—before the electrician comes—where paintings, tables, bookshelves and antiques will go. The recessed lights in Mr. Gaylord's own living room are irregularly spaced to illuminate such things as an Egyptian sarcophagus (one spot), three large Ming pots (three spots), three paintings (three wallwashers), the stereo wall (one wallwasher). Mr. Gaylord built bookshelves out from the wall and set lights on the floor behind them. Wallwashers light the front.

The designer also installed a light outside each of his six windows to keep them from reflecting at night. "I find windows very abrasive at night, like black mirrors, but when you install outside lights the glass seems to disappear."

Vicente Wolf of Patino-Wolf Associates agrees that nothing is worse than an evenly lit room. "We spend a major amount of time and effort on lighting because it is hard to know, when planning on paper, how far a pool of light will travel. Too many lights neutralize each other and the room becomes evenly lit."

To avoid this, and to give their clients flexibility, Mr. Wolf's firm puts dimmers on all lights, including their own wall-mounted fixtures for reading. They also use standing lamps for chairs in the center of the room. When you do this, Mr. Wolf emphasizes, you must have a floor outlet to avoid ugly, trailing cords. For reading, he likes airplane lights, on the wall or in the ceiling. ■

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TRAVEL

Audubon Ecology Camp: A Bird's-Eye View of Maine

By CLAIRE WHITCOMB

Of all the rugged, rocky islands that dot Maine's coast, one will always be special to me—Hog Island, poetic in everything but its name and home to the Audubon Society's Maine Ecology Camp. Bristling with spruce, filled with fern-edged trails, this wildlife sanctuary opens its arms to fifty adult campers for four two-week summer sessions. The one I attended in July of last year couldn't have been more delightful.

First, let me set the record straight. Audubon camps are not just for the birds—they're for the curious. Located in four widely diverse ecosystems (Maine, Wyoming, Wisconsin and Connecticut), they offer campers a chance to learn about the complex interrelations of the natural world under the tutelage of marine biologists, ornithologists and geologists who lead the camp's "hands-on" classes.

Adventurous though the learning is, the teaching is predicated on a wondrous love of nature I have not experienced anywhere else. Knowing very little about birds or nature, my imagination was captured by things I had never before considered—how birds adapt for flight, why "fairy rings" of mushrooms spring up overnight, how a milkweed flower attracts a bee, why barnacles grow in colonies. Even if the facts fade, the sense of wonder I discovered will stay with me for life.

What originally drew me to the Maine camp was its setting—an Atlantic island without telephones. It also offered all the splendors of the natural world from the vantage point of cabins with comfortable beds, clean sheets and hot showers. I arrived soul-weary, in need of sanctuary. I left with senses tingling, ready to brave life in "Skyscraper National Park," as I discovered the Auduboners call New York City.

ACTIVITY PLAN

When I awoke the first morning to the six-thirty ringing of a ship's bell and settled down to a breakfast of hot cereal, blueberry pancakes and bacon, I knew I was going to love this camp. At breakfast, and again at lunch and dinner, our activity schedule was announced—the weather in Maine being so very temperamental, nothing could be planned too far in advance. For example, fog encircled Hog Island the first day I was there so the orientation cruise around the bay had to be postponed in favor of a walking trip through a lush meadow.

At the end of each meal, Stephen Kress, the camp's director, would get up and announce, for example, that the "Oranges" (my group) would be off on a boat trip to learn about lobstering, the "Blues" were to go on a bird walk on the mainland, the "Greens" to a class about tides and the "Purples" to the spruce forest.





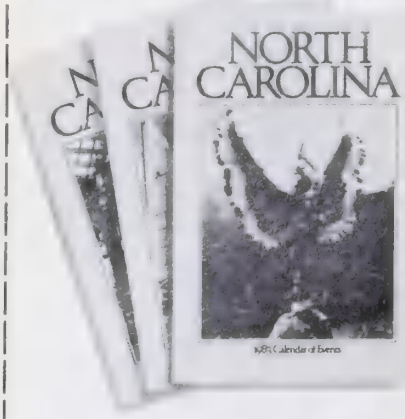
Grouped by the color of their name tags, these four divisions have been the organizational key since the camp first opened in 1936 on the site of what was formerly the Sea Breeze resort. I suspect that one of the original 1936 campers wandering into today's group would find surprisingly few changes. Oh, the activities have expanded, but the puffin jokes, the trails, the camaraderie, the cabins and the profound love for this island are timeless.

"The Audubon Society's prime objective for the camp is to give people a chance to understand and fall in love with nature," says Russell Peterson, president of the National Audubon Society. "Once you feel that love, it's easier to stand back and understand the critical environmental issues of the day." And indeed, love of nature was the prevalent tone of the camp as we explored every aspect of Maine's ecology. We waded through ponds to get to know their watery inhabitants; we dug through the muddy intertidal zone in search of the clams, mussels and periwinkles who eke out a living in this changing environment. We trouped to boulder-surrounded Wreck Island to see migrating herons nest high in trees, analyzed seawater, peered at plankton through microscopes, tasted wild mushrooms and identified ferns. Despite all this indulging of curiosity, the essential environmental issues were not at all neglected.

(Continued on next page)

CLAIRE WHITCOMB

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TRAVEL

Continued from page 41

When we, the campers, did the daily weather forecast, we tested for acid rain. Evening workshops included sessions on citizen action, the plight of the eagle and the political goals of the Audubon Society—founded at the turn-of-the-century largely as an outraged response to the slaughter of the very seabirds around us. Once decimated, the bird population had been nursed back to health by the Audubon Society and other bird-lovers. Still, the ghosts of vanished species were very much with us. The struggle to replenish coastal seabird life is by no means over—one of the key battles was being waged before our eyes over the camp's favorite bird, the puffin.

PUFFIN WATCHING

Adorably red-beaked and web-footed, this bird was once the symbol of the Maine coast—but its five former nesting islands had been reduced to two until Steve Kress launched Project Puffin ten years ago. Mr. Kress theorized that he could start a new puffin colony by taking baby birds from Newfoundland for rearing on an island in Maine, which the puffins would hopefully grow up to call their own. The years went by slowly as 768 puffins were brought to Maine, about 100 at a time. Finally, in 1981, the first puffins nested on barren Eastern Egg Rock Island. And, the summer I was there, ten pairs reared their young. An event like this causes something close to euphoria among Auduboners, so it was with great anticipation that my Orange group set out on a boat trip through Muscongus Bay to visit the puffins.

That day the bay was so dramatically smooth you could see a seal's nose a mile away. What we were really looking for, however, were whales. None to be found. On one island we did see 79 seals sunning themselves. We sailed by Ross Island, where Mr. Kress's group was recolonizing storm petrels and finally we came within sight of Eastern Egg Rock.

At all times, two people from the puffin project were glued to their binoculars, watching to see how many birds visited. A puffin-watcher told me that it is possible to get to

(Continued on page 47)

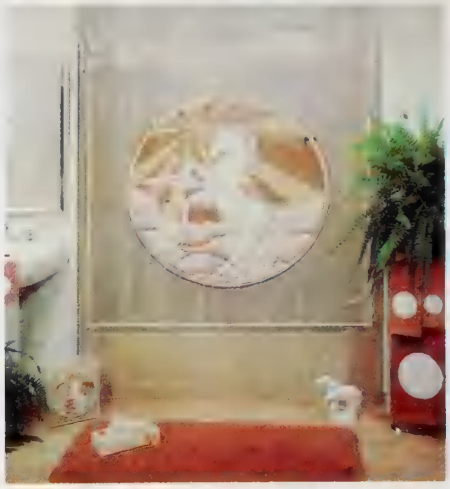


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Continued from page 42

know individual birds—to cheer when Number 76 migrates to the island. Each bird is banded with a number around its leg so that Project Puffin personnel can document the success of the experiment. As we circled Eastern Egg Rock, our trained instructors spotted 17 puffins. I confess to having spotted far fewer. I was able, however, to zero-in perfectly on two bright puffins atop a cliff—decoys! Perfectly placed to make the puffins feel right at home.

Out of consideration for the baby puffins we didn't land on Eastern Egg Rock but, instead, moored at lighthouse-dominated Franklin Island. We stopped to analyze the mica and granite rocks we landed on and explore a tidal pool on our way to the lighthouse. Later, we rowed ashore to secluded Harbor Island for a picnic lunch in one of the most gloriously isolated coves I've ever seen. We swam and then hiked through dense woods, along a moss-bordered trail, up hills, through a cave, stopping to collect garnet pebbles, finally halting at the base of a spruce tree that featured an unusual growth. "What do you think this flowering parasite is?" asked Steve Kress, who was leading the hike. He held the branch very close for me to inspect. Presto! I was kissed and knew the answer. Miniature mistletoe. Always, always be on the watch for the staff—they're up to their tricks whenever you give them the chance. On our way back on the boat, one of the instructors claimed she'd been practicing gull calls. No sooner did she attempt one than the sky became filled with black-back and herring gulls. A great chance to observe so many so close. (Well, another staffer had been tossing bread off the back of the boat!)

CAMP SPIRIT

It is this spirit, after all, that makes camp camp. And at the Audubon camp, 50 adults manage to have as much fun as 50 kids—square dancing at night, singing folk songs by the fire, playing volleyball. Many of the campers, who ranged from their 20s to grandparenthood, were teachers recharging their batteries. Some came as couples, some by themselves, all were from different

(Continued on page 49)

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THORNHILL FARM

Continued from page 22

the house, and sometimes I succeed in making them a reality. Any 140-year-old house needs help of all kinds. I must admit, though, I have often thought there should be a Society for the Preservation of People Who Live in Old Houses—but it's all worth it.

In spring there are lilacs, lambs gamboling, actually playing leapfrog with each other. Or is it "leap-sheep?" In early summer my raspberries are luscious and abundant; by late summer the chives stand tall in the herb garden, carrying small white umbrellas, the lavender blooms almost gone. And from June to October I talk to my roses. Then in the fall I take up with my perennial beds, rake endless leaves, make pear pies and chestnut dressing. The finale, of course, is Christmas. There's a tree in the living room, a tree in the dining room, and maybe next year there'll be one in the kitchen too.

There's always a new idea, a new challenge when you live in an old house. I've stenciled the floors—but what about the walls? And maybe *someday* I'll finally get time to plant wisteria around the side porch, soften it with a leafy country fringe.

Even before we arrived, this house had a certain pride, endowed by the stern, no-nonsense Quaker farmers who built it in 1843, Quakers who probably wouldn't approve of the red paisley I've put on the small 19th-century sofa. But now we share in that pride. We've survived together. Without Thornhill our life, our family, would have had a different rhythm. And we, I hope, have given the house a reason to be.■

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TRAVEL

Continued from page 47

parts of the country. Within a few days, everyone felt as if he or she had made fast friends. In fact, by the end of the session, one group was planning to have a reunion at the Audubon camp in Wyoming the following year. One avid Auduboner had been to the Wyoming camp—and the ones in Wisconsin and Connecticut too . . . which sounds like a wonderful idea to me.

Travel details: Hog Island is near Damariscotta, an hour and a half from Portland. Camp starts on Sunday and ends on Friday to give you weekend time for travel and touristing. Wednesday afternoons and the mid-session Sunday are free. Explore Camden and other coastal towns or take a three-hour hike around the island—or just rest.

For more information, write to Audubon Camps, 4150 Darley, Suite 5, Boulder, Colo. 80303. The Maine and Wyoming camps have two-week sessions; the Connecticut camp has one-week sessions; the Wisconsin camp, both.■



LOOK YOUNGER EVEN IN THE FACE OF WINTER

Haven't you noticed that just a few weeks into cold weather, you begin to look a little winter-weary? Even when you squint and pull your skin gently upward at the temples when you peer into the mirror, you don't look as vibrant and young as you'd like.

It's not really surprising. The simple truth is that almost everything about winter living upsets your skin's delicate balance of the natural fluids you need to look younger. Whenever you go out into wintry weather...for cross-country skiing, chilly morning jogs, even a quick trip to the supermarket...the wintry winds and sudden change in temperature steal your skin's essential fluids. And indoor heat dries your skin further, so even little dry lines become more noticeable. No wonder you look older this winter.

Before another chilly winter day dawns, discover the secret shared by younger-looking women around the world. From the ski slopes of Switzerland to the wind-swept fjords of Scandinavia, these women have discovered the secret of a mysterious beauty fluid, known here in the United States as Oil of Olay®.

Gentle the beauty fluid over your face and throat. Oil of Olay is similar to the natural fluids you had in abundance when you were younger. The beauty fluid, a remarkable balance of tropical oil and precious emollients, penetrates quickly, without the slightest trace of greasiness, to help replenish those vital fluids that are stolen away each day by the environment and passing time. Within moments your skin feels soft, silken smooth and comfortable as dryness and tightness are eased away. You'll see a refreshed radiance, a healthy, noticeably younger look. Even little age-telling lines virtually begin to fade from view.

Other people will be able to notice the difference in your appearance, too. Don't be surprised if you get more than your normal share of compliments. And you'll probably feel good about the way you look. Maybe you'll decide you feel young enough to learn downhill skiing after all!

When does Oil of Olay fit into your life? Every morning, after washing or cleansing, to help replenish your skin's reservoir of essential fluids and bring them more into equilibrium. Again at bedtime, to let your skin sleep in its own moist, nurturing climate. Any other time winter weather leaves you feeling dry, smooth on a little additional Oil of Olay to soothe and pamper.

Discover for yourself the mysterious secret of Oil of Olay and, like women around the world, discover how it can help you look younger, even in the face of winter.

Beauty Secret

Rough winter-coat collars and woolly scarves can make your neck feel dry and scratchy. Take a moment when you come indoors to stroke Oil of Olay® Beauty Fluid upward on your throat, one of the first areas to show signs of age. Doesn't that feel good?

ADVERTISEMENT

THE DRESSING TABLE TODAY:
A Place to Refresh Our Face and Souls

By JOANNA BROWN

Probably no period in history saw so lavish a use of the dressing table as the 18th century. Both men and women spent hours on a vastly complicated toilette, so much time in fact, that they often entertained friends while dabbling in paintpots or powdering their wigs. The custom grew so common it acquired a name: the "toilet gathering."

Today, in a period of less artifice and far less free time, the dressing table has almost vanished from the standard serious furniture repertoire. But the need for it, or some small sanctuary where we can put together our public image, still exists.

Interior designer Virginia Saladino, wife of John Saladino, says of her dressing table in their country home *(right)*: "It's pure fantasy. I grew up with a dressing table in my parents' house in Oklahoma, and this one we created has lovely echoes for me. It's a demilune table, fully opened, that we've covered with an antique linen bedspread. The toilet articles are ivory, the silver-gilt dressing-table mirror is Venetian. An 18th-century English mirror hangs behind on a mirrored wall, so one gets an interesting play of reflections. Two Morsa lamps can be swiveled about to catch perfect light."



PETER VITALE

Virginia Saladino's dressing table blends the old with the new: Recessed high-tech lighting illuminates a romantic setting.

There's no denying the decorative and practical value of dressing tables, but for some their sentimental value is equally important. "I have turned my mother's antique dressing table into a still life with my collection of perfume bottles," says Alexandra Stoddard, president of her own interior design firm and author of *Style For Living* (Doubleday, 1974).

"I prefer to put on my makeup while standing. Basically, I'm an athlete, and since I have to sit all day I like to stand whenever possible. So I've built in some wonderful Lucite-and-wood cupboards in my closet, right next to the mirrored door. One section has all my powders, deodorant, colognes and splashes, and the other all my makeup. Everything is right where I can reach it."

Often, even those women who fully utilize a dressing table will admit to a sentimental attachment to it. Lida Burpee, vice-president and account supervisor at AC&R Advertising, says: "I couldn't live without my dressing table. It was my grandmother's; it's antique cherry and veneer with two drawers, a three-paneled hinged mirror and a sweet little matching stool. One drawer has all my makeup and the other my hair supplies. On the tabletop I keep perfume and my collection of antique perfume bottles, as well as a lighted makeup mirror that's always at the harshest daylight setting—if my makeup passes that test, it can go anywhere."

While not everyone has, or even wants, a dressing table, most of us still have to face up to the problem of how to stash supplies and where to do the work. Suzanne Varney, president of Carleton V, a fabric and wallcovering company, has come up with a pleasing—and practical—solution. "I have a giant window with a large marble sill in my bathroom," she explains. "We had all the mullioned panes mirrored and put a balloon shade at the top half. It was like adding a new wing to the bathroom.

"I keep all my cosmetics and treatment products right on the windowsill. I collect antique bottles with silver tops and fill them with cotton balls, vitamins, safety pins, cotton swabs, and I even have a glass-and-silver box for emery boards. Luckily, the skin products I use are packaged with silver caps, so they fit right in. Anything like hairbrushes and clips I keep in a fabric cosmetic case.

"I apply all my makeup in the bathroom. When we first moved in my husband, Carleton, and I made an agreement that one bathroom would be for girls, and one for boys. We never had any daughters so I am in solitary splendor. I use my sons' silver baby cups to hold mascara and brushes. I even use one as a drinking cup. A friend once gave me a perfumed candle with a silver cap and that's on the sill too. I'll light it if I'm having guests—reflected in the mirror it looks quite festive."

Whatever the style of their solutions or the timing of their routines, these busy women represent an attitude I think many of us share. They want their beauty life to function as efficiently as their business life. But at the same time they also believe those brief moments we have at the beginning and end of each day should be designed to enhance our feelings as well as our faces.■



Drexel
The difference shows.

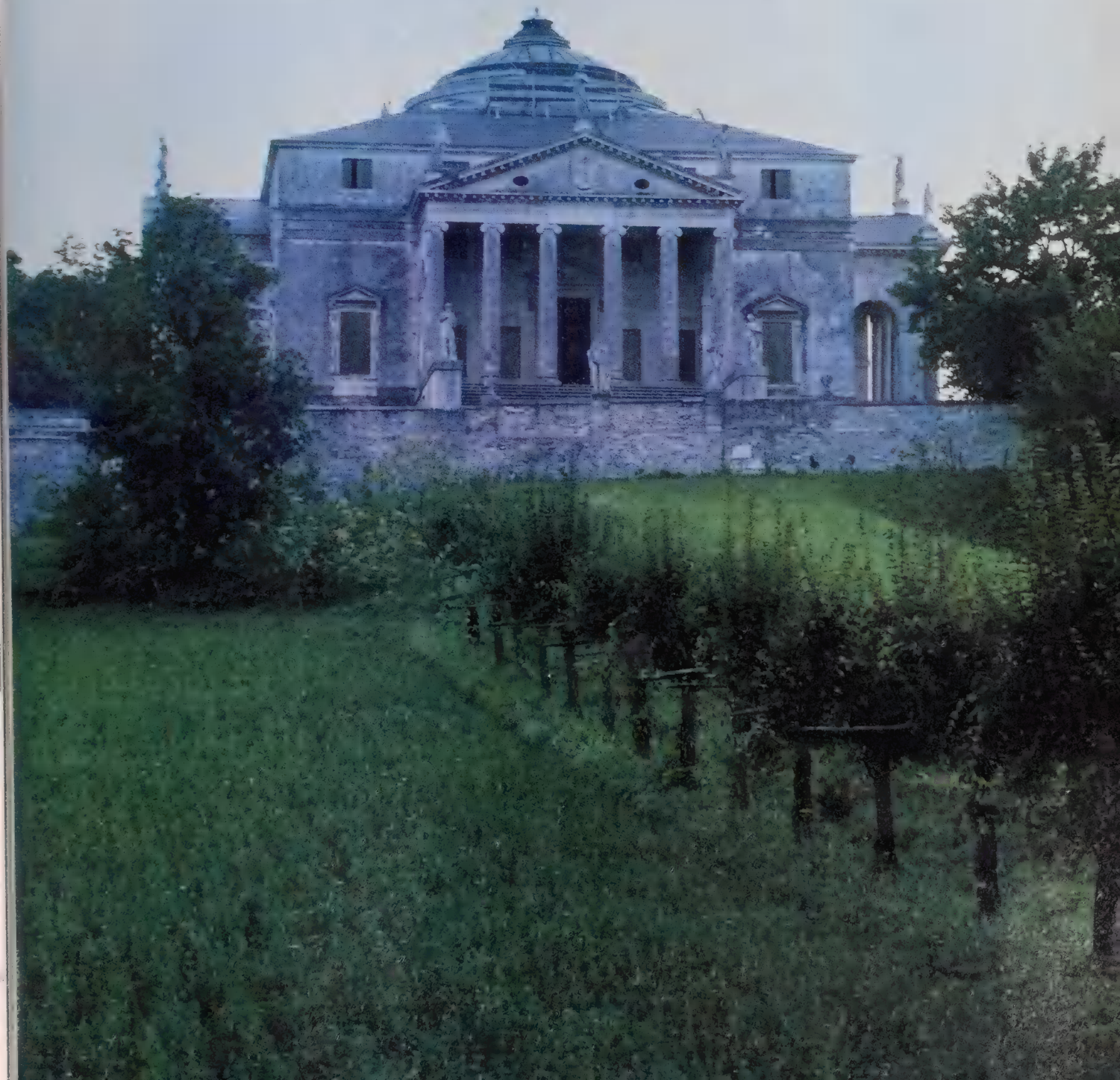
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JANUARY HOUSE BEAUTIFUL 1983

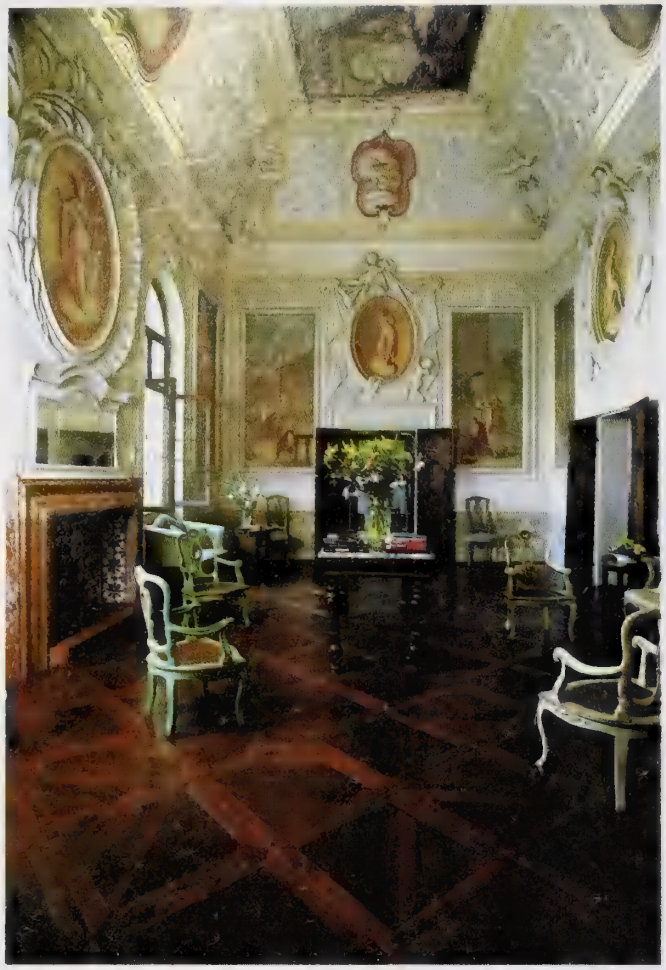
P·A·L·L·A·D·I·O

The splendors of the Classical Age flourish today in four historic Italian villas. Here, La Rotonda, the most imitated work by this most imitated architect ►

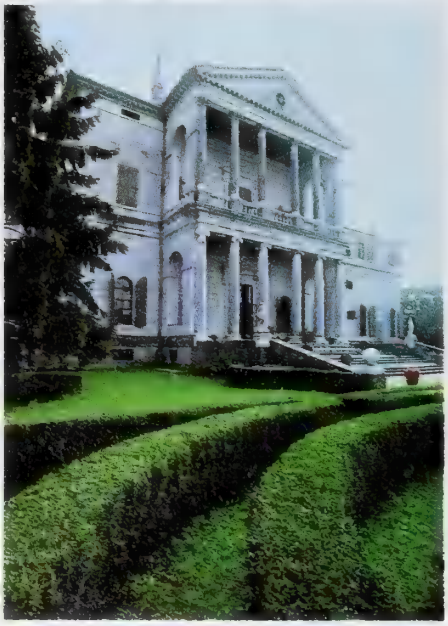


P · A · L · L · A · D · I · O

IN THE CLASSICAL STYLE



Palladio's villas were built of rough brickwork covered with stucco. Inside, however, glorious painting reigned. Mattia Bartoloni executed these frescoes in the grand salon of Villa Cornaro in the 18th century.



KAREN RADKAI

Who could say which is a more beautiful experience . . . looking out of a Palladian window or looking into one? While you may not be aware that a porch graced with half-moon-shaped windows, an arrangement of steps or a series of pillars are Palladian-inspired, what you do take in is a harmony of eloquent proportion and order—the legacy of Andrea Palladio, the 16th-century architect who is considered the most imitated architect in history. And where would you be likely to see Palladian windows? Jefferson's Monticello has them in abundance, as do hundreds of banks, churches and libraries. Even gas stations of the 1950s, namely Esso, incorporated tall, slender windows with rounded tops. Moreover, Tara's fabled staircase was illuminated by one at the first landing. Would Scarlett O'Hara have been quite so beautiful without the window to backlight her dramatic run down the stairs? House Beautiful is privileged to have photographed four of the 19 extant Palladian villas. La Rotonda, 1567, *(on the previous page)* is the most recognized because it is the most imitated of all Palladio's works. Built on the outskirts of Vicenza near Venice, its four-porch, four-square design set atop a hill was a marvel to celebrate. Villa Cornaro, 1553, *(left* and *upper left)* in Padua is now owned and lived in for 10 weeks of the year by an American couple whose love and perseverance prevented the splendid vista *(opposite)* from being turned into a sports field by the town council. Richard and Julie Rush have spent 10 years restoring Villa Cornaro, convinced that while the mad traffic speeds by its front door, inside, another world, Palladio's world, is within reach if not within memory. Villa Cornaro is distinguished by its loggia-over-loggia, two porches with colonnades, a style popular throughout America.►

"A building honestly beautiful but perfectly comfortable" was the ideal a scholar and farmer, Alvise Cornaro, asked Palladio to realize for him

To many generations, Palladio's architecture seemed the embodiment of the classical tradition, because of its references to Greek and Roman antiquity, and because the villas were built to dramatize their surroundings *(opposite)*.





IN RUSTIC SPLENDOR

The main facade of Villa Pisani, 1542-45, at Bagnolo di Lonigo represents Palladio's first break with the dominant medieval style of the Veneto, that part of the Italian mainland closest to Venice. The house is a mixture of ancient Roman influences: It bears a templelike pediment that the architect justified as a convenient frame for a family's coat of arms; it has the triple-arch motif that became common in his early work; it does not have the columns or dramatic flights of steps that were also intrinsic to his design scheme. But like all his villas except La Rotonda, which is actually a belvedere, or entertainment pavilion, Villa Pisani grapples with Palladio's vision of incorporating a farmhouse with its outbuildings in one formal composition. Villa Pisani was built to be a working farm, lived and entertained in year-round.

Palladio was fortunate to live at a time when the shaky economy of 16th-century Venice demanded that a *citified nobility* transform itself into a *countrified gentility*, and Palladio was the man with the ideas to make farmhouses look and feel like elegant rustic retreats functioning in harmony with the good life. The villages of Vicenza, Treviso and Padua became Palladio's "Monopoly board" for houses, palaces and public civic and clerical buildings.

Today, Villa Pisani is being restored by Contessa Maria Pia Ferri, a Pisani descendant. She has been assiduous about bringing the villa back to its original state in accordance with Palladio's drawings. Walls in the house not indicated in the plans have been removed; the thermal tripartite window *(opposite top right)* has been uncovered so that it now lights the grand salon on the main living floor of the villa. The shape of this window is found at ancient Roman baths. As the villa is only a stone's throw from the River Guá, about a meter's depth of silt has been removed to expose the rusticated basement exterior. The classical technique of covering brickwork with stucco and then modeling

Palladio's clients were country gentry similar to British squires and American plantation owners. Each sought to dignify the family and the land.

it to resemble old stone with its pitted-but-smoothed-by-time look is also being applied in the restoration work. Chiaroscuro, the interplay of light and shadow, adds textural interest to the spare, plain lines of this house. As for the windows, originally there was no glazing; apertures were unprotected from the elements. Glass panes are being installed now, as the photo *(near right)* shows. The frescoes, altered during this process, will be restored by trained and qualified painters schooled in Renaissance techniques of preparing and applying pigment.

It is the scale on which Palladio visualized and reconstructed the Roman house in Villa Pisani that reflects his thoughts on the purposes of a villa—a "little city" literally translated. Public family rooms filled with light and air in the forefront, workrooms and storage to the rear, out of sight and hearing, are built in a block.►





Palladio consistently returned to classical designs to solve the practical problems of living. The tripartite window at Villa Pisani is his interpretation of imperial proportion reduced to human scale.

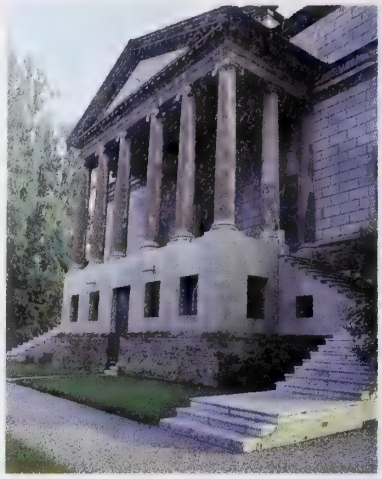
During the 17th century, the kitchen of Villa Pisani was moved from the basement to the first floor, where today the family's cooking and dining take place *(below)*. A plain pine refectory table serves as the dining table. The Ferris use the entire villa when they come here on weekends to relax.



P · A · L · L · A · D · I · O

IN FRESCOED GRANDEUR

La Malcontenta overlooks the River Brenta, which still brings visitors to her doors as it has done for four centuries. The house is open for tours.



Above the River Brenta six miles from Venice is La Malcontenta (Villa Foscari, 1559-60). This fabulous Palladian house is back in the hands of the family that commissioned it four centuries ago as a rural retreat rather than as a working farm. Professor Antonio Foscari and his wife, Barbara, both of whom are architects, are thoroughly restoring the villa's 25 rooms on three levels.

The raised porch on a high base fulfills two purposes: It imposes a superhuman grandeur to the house while it raises the *piano nobile*, the house's living space, above the swamplands parallel to the river. Ionic pillars support the pedimented porch facing the river, whose winding route has for centuries brought visitors to the villa's entrance. The entire exterior is rusticated stucco, which in front is made to resemble brick and in the rear (not shown) to look like random fieldstone.

But it is inside that the villa astonishes. La Malcontenta is designed on a cruciform plan that lends itself to magnificent mural decoration. The grand salon *(opposite)* measures 1,500 square feet with ceilings about 30 feet high. Frescoes by Gianbattista Zelloti created an experience the color-loving Venetians craved. "The Fall of the Titans" is the theme in the salon, which extends also into the dining room, but throughout the house other Parnassian figures accompanied by portraits of the 16th-century Foscaris people the walls. During the 1800s some of the frescoes were removed from the villa. What is miraculous is that Sr. Foscari found them undamaged in an abandoned farmhouse near the property. It will help in appreciating this splendid villa to remember Palladio's model: imperial Rome. His *Four Books on Architecture* documented a Rome whose remains pertaining to life of the "common man" lay waiting to be analyzed in the 19th century. Palladio's genius translated imperial scale and adapted it to a humble *idea*—that a simple farmhouse could become a dwelling reflecting the grandeur of the age.►

The famous trompe l'oeil painting of a woman at the door *(left)* is thought to be the legendary figure for whom the house is named

—PAULA RICE JACKSON. *Editor:* MARGARET KENNEDY





The grand salon of La Malcontenta *(opposite)* forms the shape of a cross. Frescoes by Battista Franco, Gianbattista Zelloti and Giallo Fiorentino decorate the soaring interiors. Only watercolors have been used to fill small cracks.



P · A · L · L · A · D · I · O



La Malcontenta (Villa Foscari) has several grand salons, of which this one, the library, feels the most intimate. Taking their color



theme from the rose marble mantel and the frescoed walls, the armchairs, sofa and pillows complement the patinated color.■

P · A · L · L · A · D · I · O

IN AMERICA

His singular style has enriched our architectural heritage

If there is an architect of the moment, it is surely Andrea Palladio. He mixed elements; he broke rules; he established new forms. But most important, he put his own distinctive stamp on the face of Italian Renaissance architecture. The style he created has endured—to this day—since the 16th century.

Says American architect Charles Moore, who with partners from both East and West, designed three of the structures shown here and following: "I believe buildings should move people. This is best achieved if they know the language the architect is speaking. Classicism is a language they already understand—which is one reason Palladio's buildings continue to be beautiful, useful and successful."

Palladio's awesome regard for classicism has moved architects, laymen and scholars alike. Foremost among the latter, James S. Ackerman, professor of fine arts at Harvard, says simply that "in terms of domestic architecture, Palladio is the greatest architect ever."

"Today," he continues, "we're experiencing a counter-reaction to modernism in all the arts. Architects are rebelling against what they see as the blandness and meaninglessness of purist buildings; in searching for a vocabulary that explores the richness of the past, they have rediscovered Palladio."

At no time during the past 400 years has Palladian influence been truly absent from Western culture. The symmetry, simplicity and elegant serenity that mark the villas pictured on the preceding pages crept beyond Italian shores to become part of both the French and English architectural vocabulary of the 18th century. The plan books of that time were filled with unabashed imitations of the Palladian villa style, and Georgian architecture flowered as a result of its Palladian roots. The plan books from England were plumbed by colonists in America; so, eventually, was the English edition of Palladio's *Four Books on Architecture,* originally published in Venice in 1570.

Thomas Jefferson, statesman, patriot and the New World's primal Renaissance man, was the first person in the Colonies with a copy of Palladio's definitive work. In designing his own country residence, Monticello *(below left),* and buildings for the University of Virginia, Charlottesville, he turned not to the popular English plan books but to their original source.

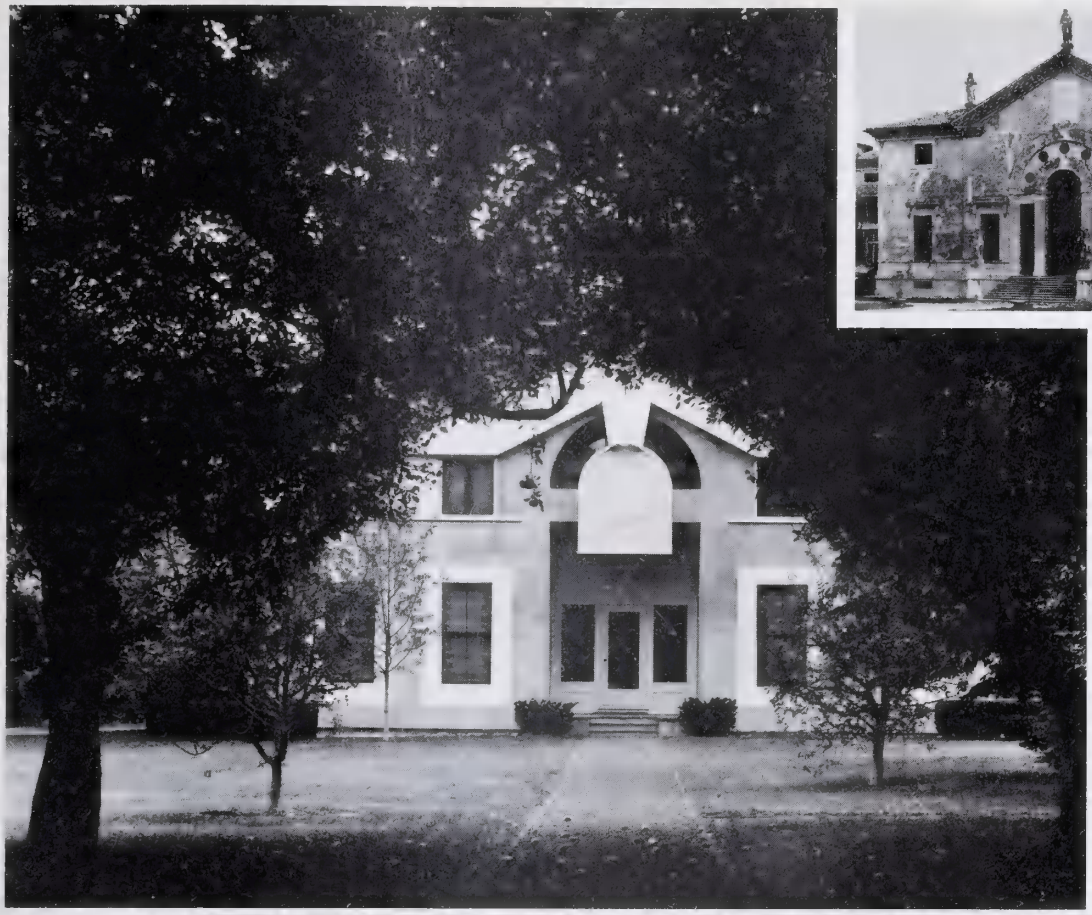
Jefferson despised what he considered



ROBERT LAUTMAN

If Thomas Jefferson's Monticello* (left) *is an essay in Palladianism, then Shack Mountain, art historian Sidney Fiske Kimball's Charlottesville residence* (below), *is an essay in Jeffersonian architecture. Built in 1934-35, Kimball's tiny house adopts Jeffersonian order and proportions—and has sash windows—but utilizes them on a more modest scale.





NORMAN McGRATH



KAREN RADKAI

When the staff of Cold Spring Harbor Laboratory asked its architects to design a guest house, the 16-room house they produced (left) recalls the Villa Poiana (above). Arches, pediment, recess of the entry—all hark back to Palladio's original. Thus the 400-year trip from Italy to Long Island can be called a successful one.

the frivolities of English baroque. He saw in Palladio a direct line from ancient Roman architecture, which itself was derived from Greek. Palladio, after all, had not really reformed the classical style; he had only rearranged it. He took architectural elements that had been confined to the courtyards of Roman palaces and incorporated them elegantly into the facades of country villas and working farmhouses.

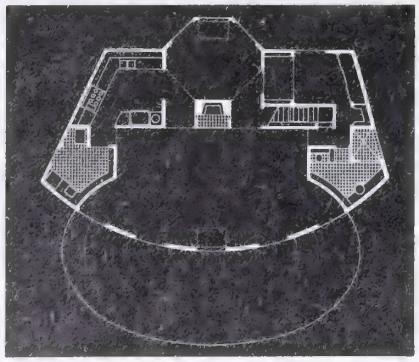
Palladio admittedly reordered the elements, but his regard for balance was preeminent, and the siting of his buildings was sensitive and apt. Coming upon a Palladian villa in the Italian countryside, you see stately colonnades beneath a massive gray pediment. Extending outward like graceful wings are the low outbuildings that take in the surrounding landscape—as though the entire villa is embracing nature.

Struck by this image—gleaned from his travels and his reading—Thomas Jefferson painted his own Palladian pictures with his architectural designs. Monticello seems to rise from a Virginia knoll rather than rest upon it; the Palladian wings extend not outward but earthward, like roots, anchoring the house to its slope. Monticello's majestic dome recalls the classic splendor of Villa Rotonda *(pages* 53 *and* 54*)*, but unlike the Palladian masterpiece so often copied, Monticello's dome was only an ornament. Beneath it was no soaring gallery, only an attic.►



TIM STREET-PORTER

The Rodes house, designed by architectural firm Moore Ruble Yudell, is a Los Angeles ode to a Palladian villa, with wings that lead to a garden on one side, a garage on the other.



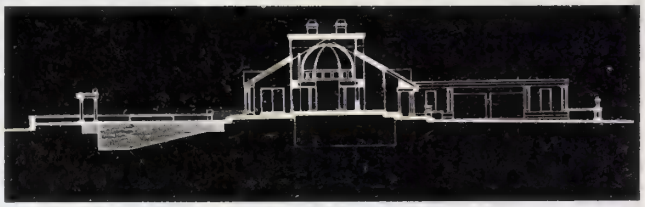
The house is symmetrical in plan. Outside, a concrete semicircle is used as a stage by the owner, who is a professor of English literature.

P·A·L·L·A·D·I·O

IN AMERICA







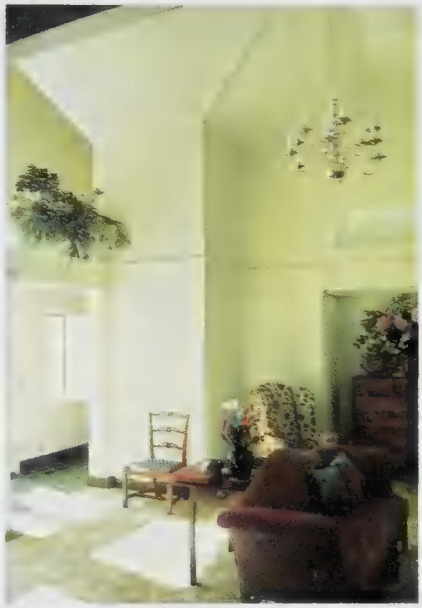


Moore Grover Harper's New England country house is based on Villa Rotonda (pages 53 and 54). Like its predecessor, it has a dome over the central living space; unlike the villa, it's mainly of brick—more suitable to Massachusetts than stucco—and has a swimming pool.

JOE STANDART



THOMAS GORDON SMITH



The cruciform salon of the Villa Foscari* (pages 58 and 59) *served as the model for the living room of a Livermore, Calif., house by San Francisco architect Thomas Gordon Smith. The lively triumphal arch at the entry* (far left) *reflects Palladian influence; the interior* (near left) *is less flamboyant, cool and much more serene. Says the architect: "The shape of the salon and its quality of light have always appealed to me. When I was working to solve the problem of bringing light and a quality of formality to the Livermore house, I drew from the Foscari example. The arms of the cross reach out to touch the perimeter in two places and draw light from these directions."

Thomas Jefferson's design of Monticello and the University of Virginia provided the seed from which sprang America's tradition of southern domestic architecture in the late 18th century. The Palladian villa—its classical sense of order, its rooms arranged around a central axis, the grandeur of farmhouses with temple fronts—gave birth to the southern plantation.

In *Palladio in America,* the architectural historians Walter Whitehall and Frederic D. Nichols trace the plantation's genesis this way: "When Jefferson built his temple-form pavilions connected with colonnades, prosperous southern planters on their way to spend the summers at Virginia springs passed through Charlottesville and saw Jefferson's pavilions with practical balconies; when they returned home they threw porticoes with pediments around their plain farmhouses, as well as across the fronts. No matter that the porticoes often became galleries with cast-iron fronts. The Greek Revival in the South had been created."

America's interest in Palladio lost intensity in the mid-19th century—only to be rekindled in 1893 with the World's Columbian Exposition in Chicago and the Beaux Arts Classical Revival. A similar Colonial Revival, sparked by the firm of McKim Mead White, was also Palladian influenced and lasted into the 1930s.

Although Palladian proportions were the paramount concern of International-style architects at this time, the style's strict denial of ornament and classical forms put Palladian principles on the shelf once more . . . until 1962 when the Philadelphia architect Robert Venturi built a house for his mother in Chestnut Hill. With this dwelling a new architecture was born, one that reconnected the threads of the past—which the modernists had severed—to the present. Today, architects weave Palladian forms liberally among those developed during the modern period.



DEBORAH CHEMERS

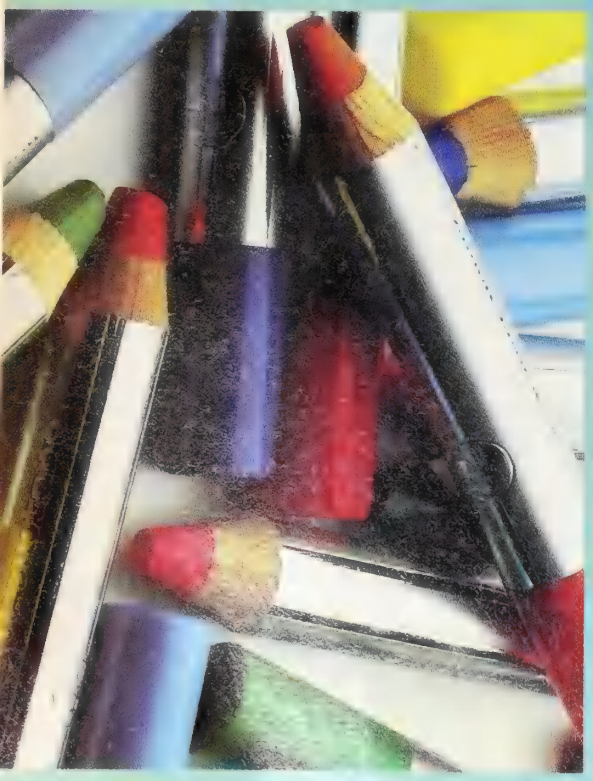
Another current reflection of Palladian style is this Maine vacation house by Cass & Pinnell with associate Deborah Chemers. Says architect Pat Pinnell, "Our approach was like Palladio's giving grandeur to working farms. We wanted these to be resort houses on the one hand and simple fishermen's cottages on the other."

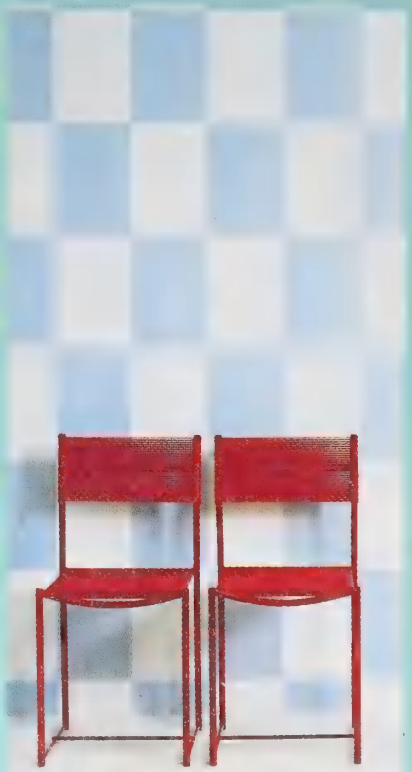
"For example," says Charles Moore, "both the New England country house and the residence at Cold Spring Harbor *(pages 64 and 63)* could be thought of as 'Villa Rotonda Remembered' or 'Villa Poiana Remembered. These Palladian villas served as the inspiration, and I certainly hoped to stir up some of the same emotions people feel when they see the originals." The New England country house, designed by Robert Harper and Charles Moore of Moore Grover Harper, presents a new twist on Palladianism. The house sits on one level against its hilltop site rather than directly on top of it.

In designing the Rodes house *(page 63)* Mr. Moore's Los Angeles firm made no reference to any specific villa. But its symmetrical stuccoed facade with latticed arches and its bowed roofline recalling a pediment all bring Palladio to mind.

The lesson to be learned from these examples is that architects may feel liberated, rather than confined, by tradition. The classical language of architecture had been abandoned by modernists because it suited neither our technology nor our ideology. But we are now able to draw upon classical traditions that may aid us to devise—as Palladio did—an architecture that is innovative and comprehensible to most of us because it has roots in a shared past. ■ —SUSAN GRANT LEWIN

COL







COLOR

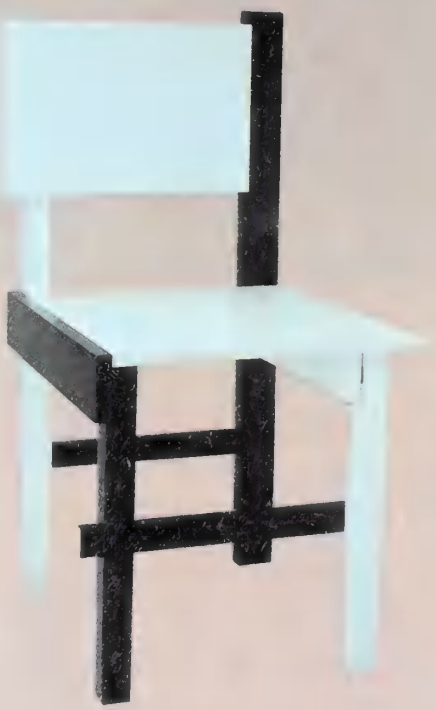
PASTELS

Poised. Sophisticated. The pastels of the '80s have a dimension that's low-keyed and polished. MINT-to-SKY BLUE tones and PEACH-to-APRICOT tints take over now for the neutral whites and naturals of the '70s. These 8 pages show the possibilities of pastels, refreshing as a cool breeze to live in.



ACCENTS

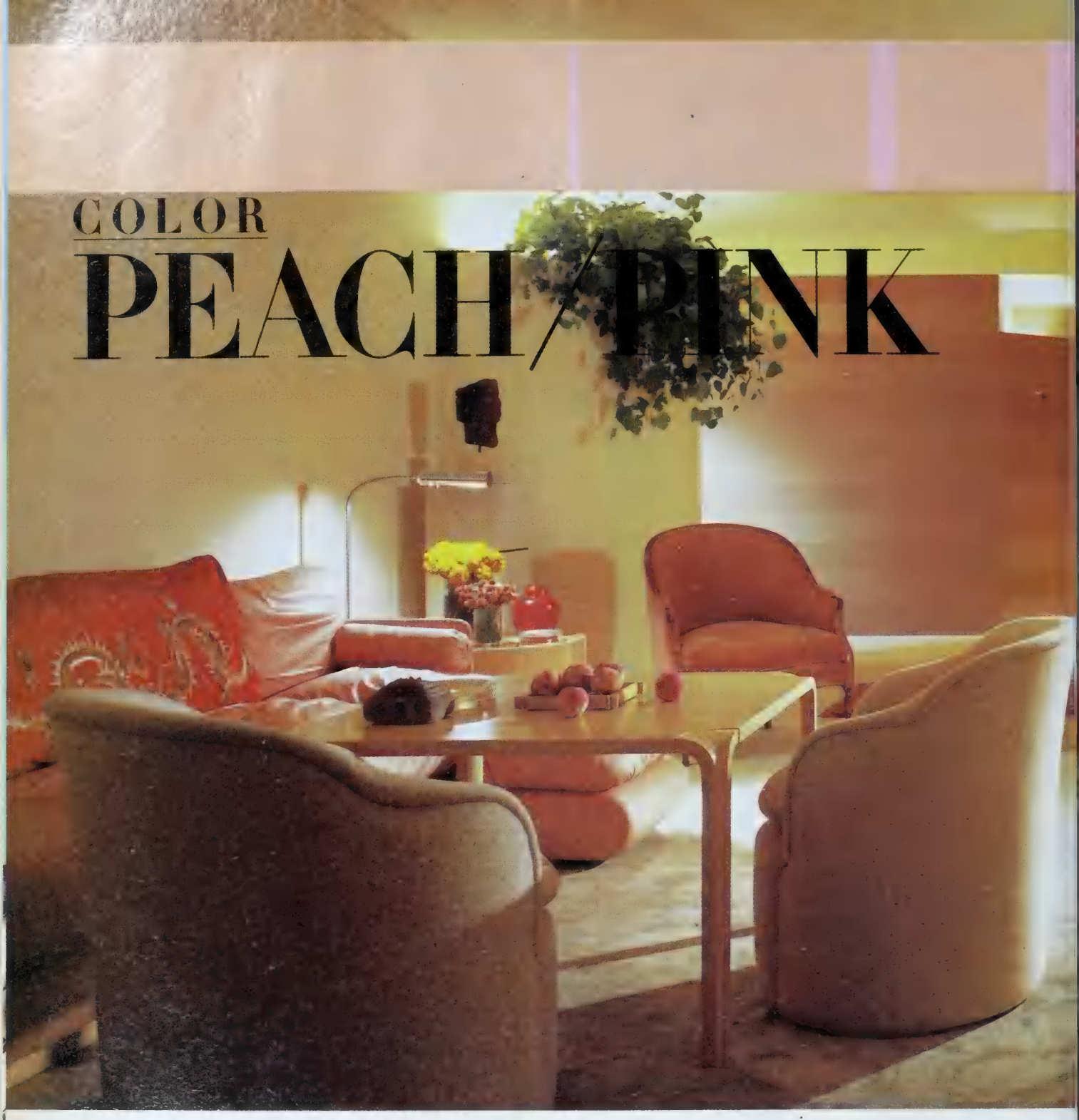
Rich. Resonating. Accent colors add new zest and vitality to rooms in need of oomph. Ripe red. Marigold. Cobalt. Unadulterated black and white. Quality of color, not quantity, creates the energy.►



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PHOTOGRAPHS: PENCILS, BEN ROSENTHAL; CHAIRS, JOE STANDART; BOOKCASE, KARI HAAVISTO; PILLOWS AND CHAIR, CARIN RILEY

COLOR
PEACH/PINK



Tone on tone of tawny peach, apricot, vanilla and a spice of terra-cotta streamline the New York City apartment of a corporate art and antiques consultant. Designer John Saladino used his unerring sense of drama to create a space that functions for its owner both as an enlivening office and a serene home. The secret to this monochromatic treatment is his use of textures and changing light. Matte textures of wool, cotton, leather, marble and steel provide an ombré backdrop for sculpture and tapestries; the living room's western exposure allows for a subtle shifting of light and shadow that makes skin-flattering rose tints fresh and glowing in daylight, romantic and inviting at dusk. While a home is not a gallery, a few professional devices present art advantageously: Vanilla-lacquered storage cabinets and one sinuous wall provide a neutral plane that emphasizes the earthy qualities of antique art—and the classicism of Mr. Saladino's Roman-looking rattan chaise.►

LIKE A TOUCH OF ROUGE, THE PEACH TO PINK TONES ADD CHARM AND ROMANCE TO DECORATING

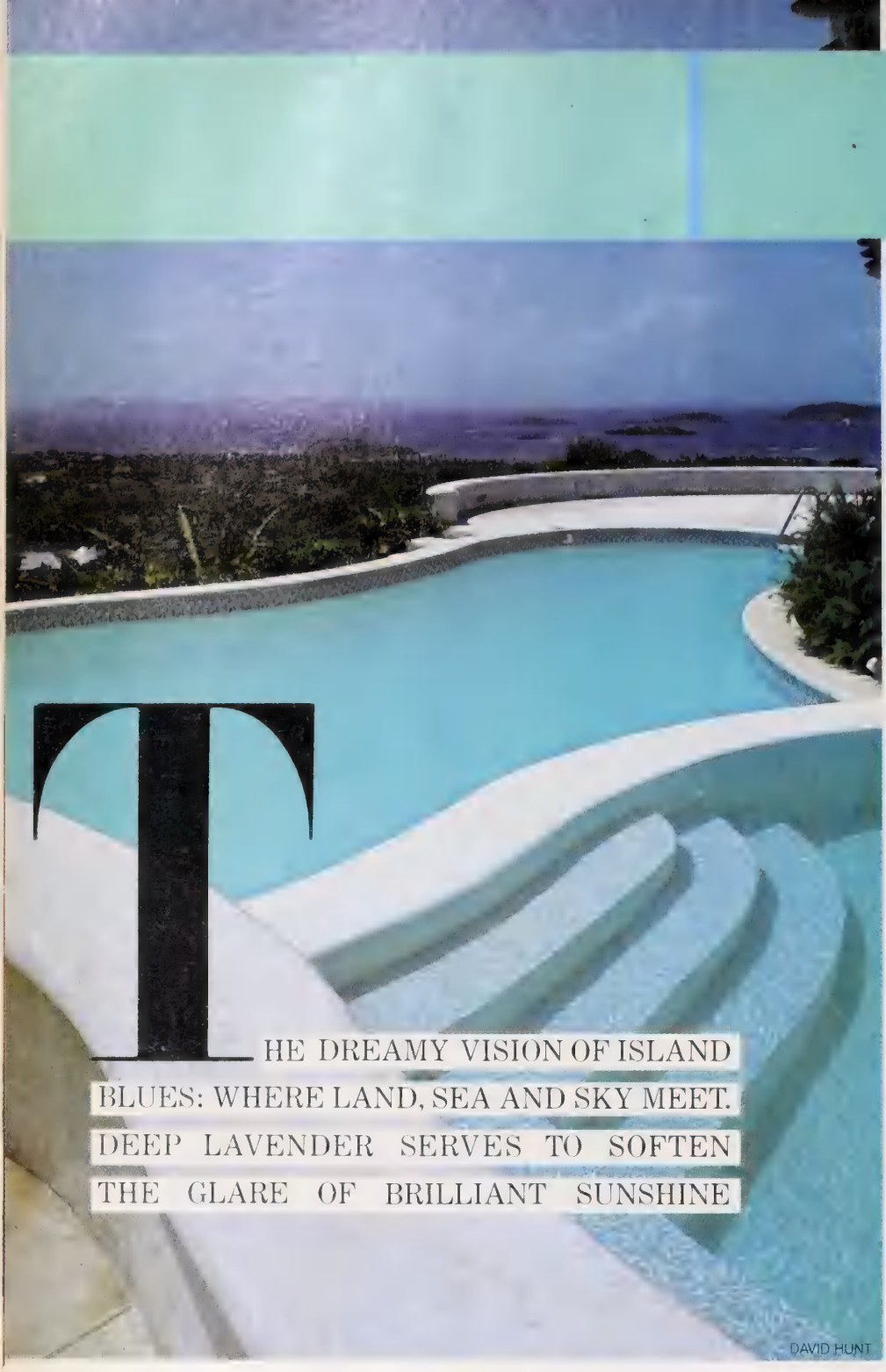
FOR MORE DETAILS, SEE PAGE 111 FOR INFORMATION





PINK TO TAWNY TAUPE COME ALIVE WITH FRESH WHITE TO ADD THE MODERN ZEST WE WANT FROM HARDWORKING NEUTRALS TODAY

BEN ROSENTHAL



THE DREAMY VISION OF ISLAND BLUES: WHERE LAND, SEA AND SKY MEET. DEEP LAVENDER SERVES TO SOFTEN THE GLARE OF BRILLIANT SUNSHINE

DAVID HUNT



Like a quick dip into a pool, the pastel blues and greens of the '80s stimulate the spirit, relax the soul and lift the mood. Above: Light-to-dark shadings of blue where land, sea and sky meet on the island of Mustique. The bright azure of the pool contrasts with the horizon. Right: A bedroom whose cool greens are the result of a careful search for just the right shade—neither too yellow nor too blue. Interior designer Friederike Kemp Biggs of Kemp Interiors wanted a green that would be restful and quiet. This Indian carpet's subtle ivory and celadon tones helped pinpoint the color she ultimately chose. What's more, an antique crib quilt draping the bedside table became a focus for all the room's colors—rose, ivory and jade, which she used again to cover bed, sofa pillows and a small bench.► *Editor* JASON KONTOS

FOR MORE DETAILS, SEE PRODUCT INFORMATION

COLOR

BLUE/GREEN



SOOTHING TO THE SENSES – MINT, CELADON AND JADE FEEL COOL AND CALM, RESTFUL AND REFRESHING

JAMES LEVIN



PERFECT HARMONY OF COLOR—BLUE AND WHITE APPEAR TOGETHER I



COLOR

ATURE AS IF MADE FOR EACH OTHER, ALWAYS FRESH, FOREVER YOUNG



BLUE AND WHITE

Sky blues, faded blue-jeans blue, Wedgwood blue and robin's-egg blue, all teamed with white for the timeless, contemporary freshness we want to live with today. Blue and white blend with all the naturals—stone, leather, cotton, canvas, old wood and fresh flowers—maximizing air and light in every instance.►

Editor KATRIN TOLLESON

FOR MORE DETAILS, SEE PRODUCT INFORMATION





COLOR

Light is the decorating tool at work in this morning room from the 1982 Boston Decorators' Show House. White, the presence of light, and black, its absence, create a boldly modern contrast for a classical theme. Judith C. Ross and Eugene D. Lawrence of Trade Winds, Inc., have employed texture to control the impact of black and white's strength: Glossy surfaces reflect black—floor, walls, marble mantel; matte surfaces absorb white—the sculpted carpet, curtains and upholstery.■

Editor JASON KONTOS

A BLACK AND WHITE SCHEME IS ITS OWN DECORATION

JAMES LEVIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION



BED, BREAKFAST AND HISTORY



In the 19th century it was a sea captain's mansion in Kennebunkport, Me., but today—after six months' renovation—it is The Captain Jefferds Inn, and all its historical details have been lovingly preserved. "Just about everything was in fine working order, even the plumbing and wiring," explains Warren Fitzsimmons, who purchased the house two years ago with his business partner, Don Kelly. "The building did need lots of cosmetic work: We painted inside and out, redid the roof and fireplaces, hung wallpaper and restored the floors by sanding and waxing them." The partners, who'd had a flourishing antiques business before deciding to open an inn, designed the changes on the mansion "from stem to stern" and oversaw a sizable crew of local contractors and craftsmen. The result is an inviting showplace of late-Federal architecture, antique furniture, folk art and a dazzling collection of majolica, whose brilliant colors glow from cupboards and mantels.►



The mansion had an old picket fence (not of the period), which was torn down and replaced by a Federal-style fence *(top left)* handmade, piece by piece, by Sam Richardson Butler, a novelist and friend of the innkeepers. The living room *(above)*, where afternoon tea is taken, brims with majolica pottery *(above* and *right)*. About 1,000 pieces—mostly English and American—form the collection. "The style is humorous and cheerful," says Mr. Fitzsimmons, "and although majolica is no longer a sleeper, it's still affordable."

"We think of the inn as country elegant, but very definitely country"



With
museum-quality antiques,
firelight, wild flowers
and a warm atmosphere, this
is a home away from home

A shellwork étagere *(below)* filled with early-19th-century shell boxes is nestled beneath a captain's bridge stairwell, so named because of the configuration of the first landing of The Captain Jefferds Inn, which is reminiscent of a sea captain's lookout post.







BED, BREAKFAST AND HISTORY





The dining room *(above)* is the inn's most formal area (breakfast is the only meal served). The corner cupboard is late-18th-century American pine. The guest bedroom, off the dining room, is the only non-public room on the first floor. A counterpoint of past and present, the brass bed and crocheted coverlet are turn-of-the-century; the eyelet dust ruffle is new. A special holiday meal *(above right* and *on our cover)* is laid out on an early-20th-century coin quilt. For menu and details, see page 112



In terms of decor, "not one of the rooms is strictly period," says Mr. Fitzsimmons. The ambience draws its flavor from a mix of periods and a diversity of colors, both bright and muted. Hand-painted chairs, each with a different floral motif, reside harmoniously with Jay Yang's fabrics. Majolica earthenware is prominently displayed—along with blue and white Staffordshire china. Because of their passion for collecting—and the business that resulted from it—the partners were able to furnish the inn virtually from inventory. "All we had to buy were wallpaper, mattresses and box springs," says Mr. Fitzsimmons. "We even had all the bed frames we needed!" Each of the 10 rooms at the inn is unique. Some have fireplaces; all have historic appointments: headboards of pine, rock maple, brass and iron; crocheted coverlets and hand-stitched quilts; tour de force pieces crafted of wicker, twig and rattan. Through Colonel Jefferds, a family descendant of the captain who built the original mansion at the dawn of the 19th century, the innkeepers learned that the Jefferds were among the first tavern owners in southern Maine (there is still a Jefferds Tavern in York, Me., about 25 miles from the inn). Colonel Jefferds, a resident of California, is at work on a book about his family.

Collectors will be collectors, and the innkeepers have not completely traded in their caps. A barn on the property serves as an antiques shop, which is open to guests, dealers and passersby. But the country breakfasts (blueberry crepes with sausage and "flannel," a traditional New England dish consisting of broiled corned beef hash and poached eggs) are among the amenities only guests partake of, as are afternoon tea, special holiday meals, hot mulled wine and pâté.■ *Editor* MARY EMMERLING

FOR MORE DETAILS, SEE PRODUCT INFORMATION

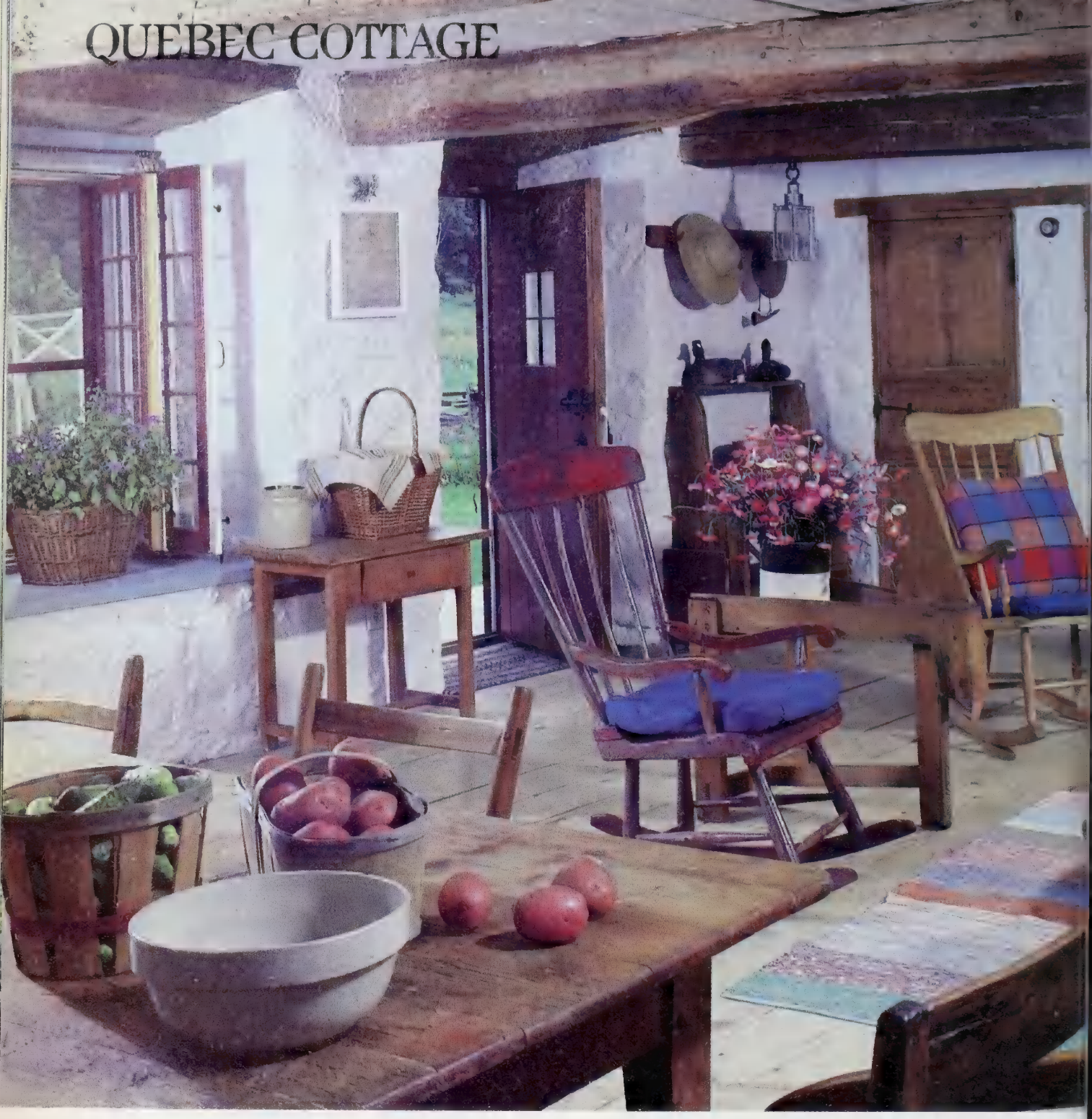

VINCENT LISANTI

QUEBEC COTTAGE

On the pastoral Ile d'Orleans an early-18th-century stone farmhouse has been lovingly restored to reveal its proud French heritage



QUEBEC COTTAGE



So pastoral and serene is Ile d'Orléans that it seems more like a remote corner of Normandy or Brittany than an island only 30 minutes from Quebec City. There, families still live in houses built by their French ancestors two or three centuries ago; farms still occupy most of the land; stone churches and tiny chapels make picturesque landmarks. Before 1935, when a bridge was built, the island was remote from city life. Farmers traveled by boat to sell their produce. "In winter they traveled by sleigh across the frozen St. Lawrence," says Paul Guimont, who with his wife, Madeleine, and their six children used to come to the island for picnics.

Fifteen years ago parents and children alike were captivated by the stone farmhouse that has become their beloved summer and weekend retreat, although when they first saw it the walls were in disrepair and it had only two habitable rooms. Made of fieldstone, with a steep shingled roof, the house resembles farmhouses in Normandy and was probably built by settlers who came from that province around 1700.

After buying the farmhouse, the Guimonts repaired the walls, put on a new pine-shingled roof, then focused on providing comforts for their family. Because the house had been designated a historical monument, its exterior could not be altered or enlarged. Fortunately the attic (formerly used for storing grain) was large enough to convert into five bedrooms. The Guimonts





Built in the style of Norman farmhouses, this 300-year-old stone cottage is the pride of a French Canadian family. The original two rooms are warmed with heirlooms and native crafts

As in most houses of this type, the summer room *(above)* has three characteristics: a south-facing front door, a bread oven directly opposite (here jugs and crocks stand on top) and a fireplace on the wall between. The stairs leading to the attic are about 200 years old; the blue-painted chair was made around 1900. The hand-carved sofa came from the house of M. Guimont's grandparents.

The wide window ledge shows the three-foot thickness of the stone walls *(left)*. Curtained door on fireplace wall leads to winter room, the other door to a closet. The dining table and chairs were made around 1825; the rocking chairs, around 1850. Between the chairs is an old butter strainer. The rug, which is new, was made by artisans on Ile d'Orléans.

VINCENT LISANTI

lso excavated the three-foot-high basement, making it leep enough for storage, and turned a small milk house ttached to the back of the main building into a quaint ountry kitchen. These alterations, invisible from the utside, not only expanded the family's living space, ut also enabled them to retain the shape and integrity f the two original rooms.

The Guimonts restored these rooms with almost curatorial care. "We wanted the origins of the house to how," says Mme. Guimont, "and we tried to have urniture that would reflect the way of life as it was efore we bought the house—when one of the rooms as called the winter room and the other, the summer oom." The winter room *(following pages)* had a stove—a much more efficient source of heat than a fireplace—and it was here that the first families lived, cooked, ate and slept during the winter months. In warmer times they moved into the summer room *(above)* and used the winter room only for sleeping. Nowadays the Guimonts dine in the summer room and relax in the winter room.

To complete the restoration the Guimonts scraped many coats of paint from the ceiling boards in both rooms and finished them with beeswax. All windows are new, although copied exactly from the old ones. "We tried five or six different paint colors in order to find the one closest to the old oxblood," says M. Guimont. Much of the furniture, an eclectic mix of styles and periods, shows a French influence.►

QUEBEC COTTAGE



Madeleine Guimont, whose husband proudly and fondly calls her a purist, furnished the winter room of their 18th-century farmhouse as authentically and comfortably as possible. A bed (where the parents would have slept in former times) and two armoires (where her grandchildren keep their toys) make the room look much as it once did.

The Guimonts, who say they like to introduce anything modern as "discreetly as possible," made do with small lamps until they figured out a way to light the room unobtrusively. Very small spotlights were placed behind the beams where they cannot be seen.



The restoration of the house has given the family, ncluding seven grandchildren, pride in achievement nd joy in use. Every Sunday afternoon, summer and vinter, all three generations gather for supper in the ummer room. In fact, M. Guimont believes their comnon love for the house helps keep the family close.■

The large table at far left in the winter room *(above)* came from M. Guimont's grandparents as did the crocheted bed cover. The short armoire is from Quebec's French period, c. 1750; the tall armoire is from the English period, c. 1825. The rug was made by the wife of a farmer who once owned the house and land around it.



A television set would seem intrusive in this white-bright room, so it was housed in a saltbox-type structure *(right)* designed and built by Mr. Davis and Mr. Dilts, who are also responsible for the trompe l'oeil over the mantel *(below)*.

WINTER & SUMMER VIEWS OF ONE-ROOM LIVING

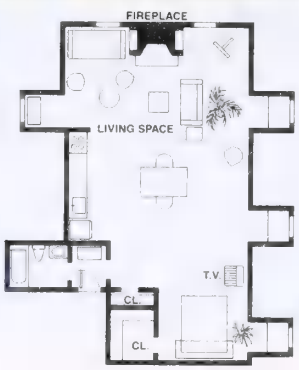
Main Street, Nantucket. A little studio appears spacious with minimal color, natural textures—a warm refuge from winter



"My goals were brightness, functionality and simplicity — at low cost," says George Davis, who designed the two studio apartments on Nantucket that are featured here and following. In both cases, a white-on-white palette visually expands just under 700 square feet of living space. In the apartment pictured here, he achieved his goals with readily available furniture in pale tones and natural textures. For instance, the rush-seated rusticated chairs are lightened by the see-through cane backs. Tables are purposely light to maintain a continuity of tone. Adhering to simplicity, Mr. Davis made a bare-essentials sleeping area in a niche created by one dormer and placed a sleigh bed under another, thereby maximizing the studio's peripheral spaces. "I wanted as little furniture as possible because I'm surrounded by a clutter of objects and color all day," says Mr. Davis, an artist who with collaborator Bruce Dilts creates large works in various media. Trompe l'oeil techniques are their specialty; they've

LILO RAYMOND

applied this skill of illusion to the mantel painted in the *faux bois* style to resemble knotted wood. In keeping with the room's luminosity, the random-length wide-planked floor was bleached, coated with white oil-based paint tinted with gray, wiped off quickly with a cloth and then polyurethaned. The butcher-block table was given the same treatment. "A room like this, where almost everything is the color of buttermilk," adds Mr. Davis, "is the ideal environment for objects that have color, be they natural or man-made." ►



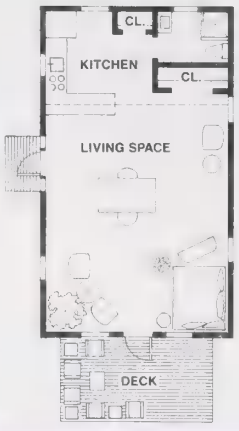
NATALIE F. SIEGEL

Nantucket Harbor. A creamy tent sheds light on a second small studio – where summers are spent

Mr. Davis's second studio apartment (a summer residence that's a five-minute walk from the one shown on the previous page) occupies the top floor of an 1890 granary building and is used primarily by visiting house guests in the winter. The apartments' proximity to each other enables him to move furniture easily back and forth. In this space—also under 700 square feet—the serenity of ivory white is even more pronounced. The walls, ceiling and windows are swathed in about 100 yards of muslin, which is sometimes referred to as scenic canvas, and the floor is carpeted in "muslin white." The 108-inch-wide fabric was flameproofed before installation (a two-day draping and stapling process). The child's sofa and wicker chairs, from an old hotel, were painted muslin white. (Mr. Davis matched a paint chip to the muslin, then added a bit of pure white pigment to the paint.) A family of Siamese cats (which were cut out in profile, then painted—an old trompe l'oeil technique) are nestled on the tiny sofa, which is cushioned in the same ivory-colored muslin used to tent the room.■



Draped unbleached muslin and industrial carpeting are the "empty-canvas" elements that give this room its unique, lighthearted personality *(right)*. In this white world, a twig basket filled with lilacs assumes color-saturated importance. This apartment is in an old granary building that once served the Nantucket harbor area *(below)*.







GROWING TOGETHER

Three generations thrive on gardening



LILO RAYMOND

GARDENING is a way of life for three generations of the Sorensen family. Grandparents Harriet (nicknamed Peter) and Sev nurture a shade garden close to their children's homes on the New Jersey shore. One daughter, Alicia, tends a sheltered vegetable patch and dwarf-fruit-tree orchard on the grounds of the home where her parents gardened as newlyweds. Another daughter, Sandy Henning, is a landscape designer. The son, King, his wife, Leigh, and their three daughters share the gardens shown here and on the following pages.

All the offspring attribute their green thumbs to their mother, who never made gardening seem like work. "Keep it simple," was Peter's principle.

Leigh's perennial garden does her mother-in-law proud. It is based on simplicity and naturalness typified by the massing of flowers, five or more of a kind, and a winding path—sniffed out by the dog. The garden, started from what she recalls as "a pancake of lawn," was made by piling topsoil directly on the old lawn to form a raised bed. Leaf mold from the local dump enriched the soil, which was graded into a sloping hill, three feet at its highest point. Raising the bed ensured good soil texture and drainage, the key to the garden's full bloom in only two years.

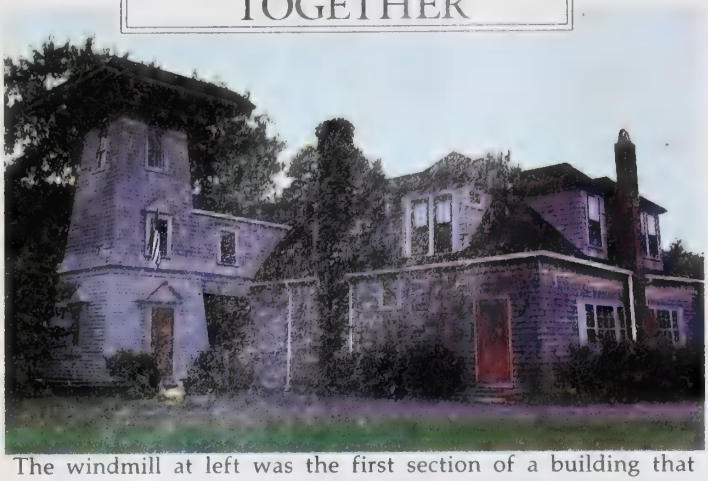
Lilies, day lilies, hostas, coneflowers and astilbes are among the dependable perennials, with a few annuals filling in. Each fall Leigh cuts perennials to the ground and plants bulbs. After the ground freezes, King spreads 25 pounds of superphosphate on the bed and mulches with a two-inch layer of salt-marsh hay that the family harvests from the wild. The hay insulates the garden—not to keep it warm, but to keep it cool, so that the plants won't emerge come spring thaws. "It's our way of saying good-bye to the garden, see you next spring."►

Editors BEVERLY McGUIRE *and* KEN DRUSE

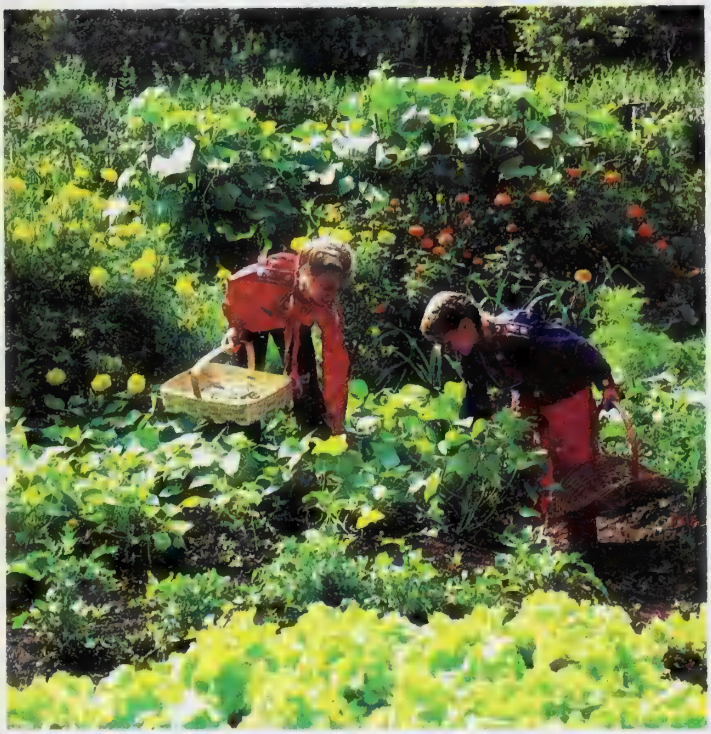
Above, clockwise from left: Grandmother "Peter" Sorensen, youngest grandchild Meredith, Leigh and King, Sandy, Grandfather Sev, Obie the dog, Jenny and Eliza, all gather near the vegetable garden for a family breakfast that features home-gathered honey. *Opposite:* The vegetable garden at its height in late summer; the perennial flower garden appears in the background.



Jenny specializes in cut flowers, Eliza produces



The windmill at left was the first section of a building that grew into a carriage house and, finally, the Sorensen home.



Jenny and Eliza pick snap beans in the abundant vegetable garden where each of the three sisters has her own section.

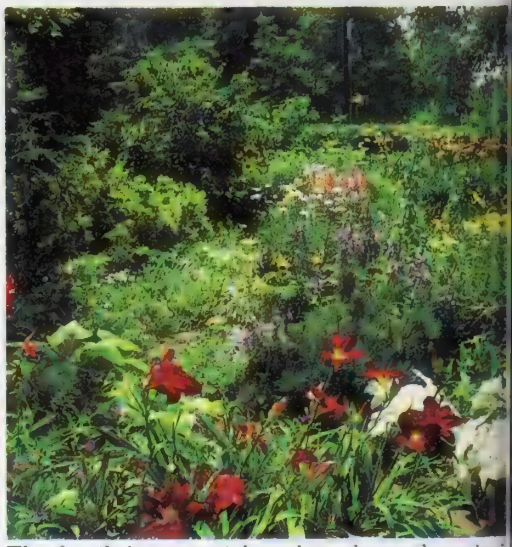


Eliza, 8, Meredith, 4, and Jenny, 10, make bouquets of flowers t sell by the roadside. In fall, they like to sell homemade cider.



Local lobsters star at a buffet dinner, which includes a vegetable harvest bounty of tomatoes with basil, peppers and zucchini, and silver-queen corn.

KEN DRUSE; ALL OTHERS, LILO RAYMOND



The family's perennial garden, shown here in i third summer, blazes with color in July.

umper crop of leaf lettuce, and Meredith grows sunflowers that tower over her



ing's latest passion is a
ive of Italian honeybees.



Leigh's ivy wreath, decorated with cosmos and golden glow, won a garden-club prize.



o provide natural mulching for the perennial garden, the family harvests
ay in late fall from the nearby salt marsh via rowboats.



When summer flowers fade, Leigh clusters winter squashes by the windmill door to greet visitors.



ear and custard tart is decorated with borage flowers—one of the herbs grown in the vegetable garden. Venerable trees—apple, lberry and pear—supply fruit along with newly planted dwarf trees that King is training into an espaliered screen. ■

Fresh from London—Tricia Guild's garden of pastel prints is now available in American department-store boutiques



Tricia Guild's new watercolor fabrics and wallpapers blossom effortlessly, on table skirts, walls and pillows, belying the fact that they are carefully coordinated by Ms. Guild, a British designer and a passionate gardener. Part of her new Soft Furnishings collection of china, sheets, towels and lamps, her fabrics-at-retail are an American first.

"I love a mixture of prints related to each other but not the same," says Ms. Guild, known for her ability to let fabric set a decorating mood entirely. "I think there's nothing more wonderful than a soft atmosphere. I don't want to be dominated by hard edges when I walk into a room." Her theory couldn't have been put to a better test than in this angular attic, turned into a cocoon of softness by Daisy Patch wallpaper and a mix of floral prints, all with the same watercolor green theme. Here used in one multipurpose room (the bedroom-living-dining room of a young American designer), the prints create a unified look. They also show how well they would work in each of these three areas in a larger house.

Although Ms. Guild's new look is a package, she believes in making it personal with dressmaker details such as one-of-a-kind appliquéd pillows and table skirts. For those who would like to create similar touches themselves, she's written a book, *Soft Furnishings* (Farrar, Straus & Giroux, $14.95), with instructions for the window shade and pillow shams here—and more.►



Once unevenly paneled, this 14-by-20-foot cottage attic was thoroughly spackled before the walls were papered. To accent the architecture, a wallpaper border was used around the edges of the ceiling, side walls and small windows.



The Blossoming of Tricia Guild's Style:

A Rush of Romantic Watercolor Prints Transforms a Cottage Attic



The Blossoming of Tricia Guild's Style











The magic of Tricia Guild's style is in the details—a floral window border, a home-sewn window shade, a fabric-lined desk nook

1. The perfect spot for a desk nook: the attic's slanting eaves. Lined with shirred Daisies fabric, the shelf area has its own special softness. Antique wicker chair and cushion, White Horse Antiques; inkwell and stand, Ann-Morris Antiques. **2.** Pleated at the arm and romantically skirted, this Tomlinson love seat features dressmaker details in Flower Market fabric. The tie-on ribbon pillow, available at Soft Furnishings boutiques, typifies Tricia Guild's celebrated fabric touches. **3.** To



6



7

set off this tiny window, a border of Daisy Patch wallpaper was used. The country bench, tucked under the eaves, can be pulled up to the main seating area for guests. **4.** In the bathroom, Climbing Rose towels stack beside a matching shower curtain. A fanciful balloon shade is made out of Daisies fabric. **5.** This Misty table skirt with a custom border of appliquéd blossoms is available at Tricia Guild's Soft Furnishings boutiques, as is the pink cream pitcher. **6.** When nighttime comes, this antique steel daybed is fitted for repose. The Posies comforter matches the to-the-floor cloth on the dining table. Daybed, LCS. **7.** Typically English taste: tea from a Tricia Guild teapot, homemade turnovers, fresh strawberries and classic cucumber sandwiches. Polyester-cotton napkins are in Daisies print. The antique, painted Windsor chairs are from Thomas K. Woodard; the Daisy Patch wallpaper is by Imperial Wallcoverings.■ *Editor* KATRIN TOLLESON



STRIKING A BALANCE BETWEEN ELEGANCE AND SIMPLICITY

The kitchen's work lights are hidden by a dramatic ceiling sculpture in wood borrowed from butcher block

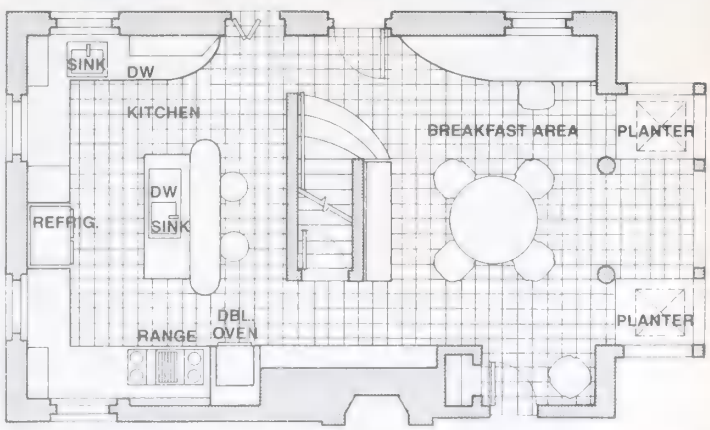
When interior designer Virginia Linburg first saw the kitchen of her newly purchased house, her response was to try and simplify *everything*. It was French Provincial and fussy. So off came the blue and white cabinet moldings; away went the ornate brass hardware. To replace the dropped acoustical ceiling and carpeted floor, she and her partner, architect Glenn Gregg, chose fir paneling and quarry tiles—two naturally rich materials, used with such abundance they almost precluded the need for additional decorating drama. Almost. Realizing that the kitchen's 14-by-18-foot work area needed a focal point, Mrs. Linburg and Mr. Gregg designed a ceiling sculpture—a surprising wood square made of four wedges that hide an X formation of incandescent bulbs set in the space between the wedges.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Lit from within, the sculpture not only takes on a sharper angularity, but performs the very practical function of disguising the work island's source of illumination. A matching wood soffit bordering the room helps unite the kitchen's work and dining areas as well as hide more over-the-counter lighting and fill in the space above the cabinets, making them look built-in.■

Editor KATHLEEN MAHONEY

Opposite: With the new work island and its convenient sink, the Linburgs' kitchen has a strategic work area. Just steps from the refrigerator is an oven plus microwave and in the tiled niche, a range that's also a barbecue. Basket, America Hurrah. *Above*: The dining area, situated behind a stairway, has a desk that doubles as a serving counter. *Right*: In the floor plan, note the Linburgs' two dishwashers for party cleanups and extra sink for flower arranging.



NATALIE I. SIEGEL

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By RALPH AND TERRY KOVEL

Q My shiny pink lusterware pitcher stands about six inches tall. Is it valuable?

—J. J., Wichita, Kans.

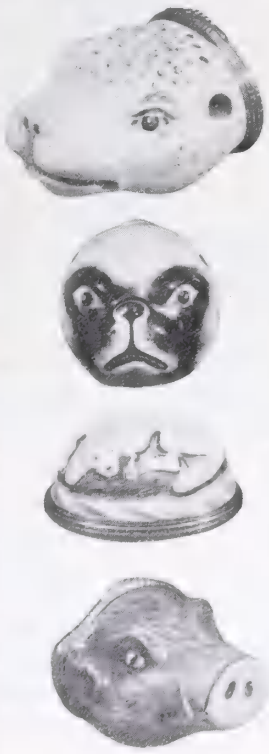


A. The first English lusterwares were made about 1800. John Hancock developed this process to make a "poor man's" silver. Gold, copper and pink luster soon followed. All lusterware is coated with one of two solutions. A special gold or platinum solution was placed on the finished pottery and fired. The gold on a dark red clay made copper luster. If the gold was applied on a white or a light background, it made pink luster. A beige medium-toned clay made gold luster. Sunderland luster is pink with a bubbled appearance and was made in many English factories, including one at Sunderland. If your pitcher dates around 1810, it is worth about $250.

Q I would like to know more about some enameled metal boxes that I inherited, each about three inches long.

—T. R., Glendale, Calif.

A. Gold, silver and jeweled boxes made in Paris and London during the 18th century were designed to hold snuff or small patches for beauty spots. Few people could afford the gold boxes, so some English craftsman began making enameled copper boxes to serve the same purpose. When transfer printing was developed (about 1750), elaborate scenes could be transferred easily to the enamel surface. Boxes were made in embossed shapes like the animal-head boxes you own. They were copies of more expensive Meissen porcelains. Staffordshire factories made enameled wares from 1740 to 1840. Animal-head shapes were favored at Bilston and other locales. If in good condition, they are worth over $1,000 each.



This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

Q This Pembroke table was owned by my mother, who said it was English. What is its value?

—Mr. E. C., Davenport, Iowa



A. Food in the 18th century was served very differently from the way it is today. Furniture was kept at the edges of the room. When tea or snacks were offered, a servant pulled a chair and table from the wall and set up a special table. The Pembroke table was small and oblong-shaped with a drop leaf on each side. The leaves, which could be extended and held by wooden brackets, made a larger surface to hold food. A small drawer held silverware and other necessities. The table always had straight legs. It was named for either the Countess or Earl of Pembroke who, according to tradition, first ordered one. The first recorded Pembroke-style table was made by Thomas Chippendale in 1771 although most are in the Sheraton style. An original 18th-century English Pembroke table with banding, reeded legs and inlay like yours would be worth about $3,000.

Q This 14-inch-high, engraved, covered glass has been in our family for years. I would like to know its name, date, value.

—Mrs. R. T., Allentown, Pa.

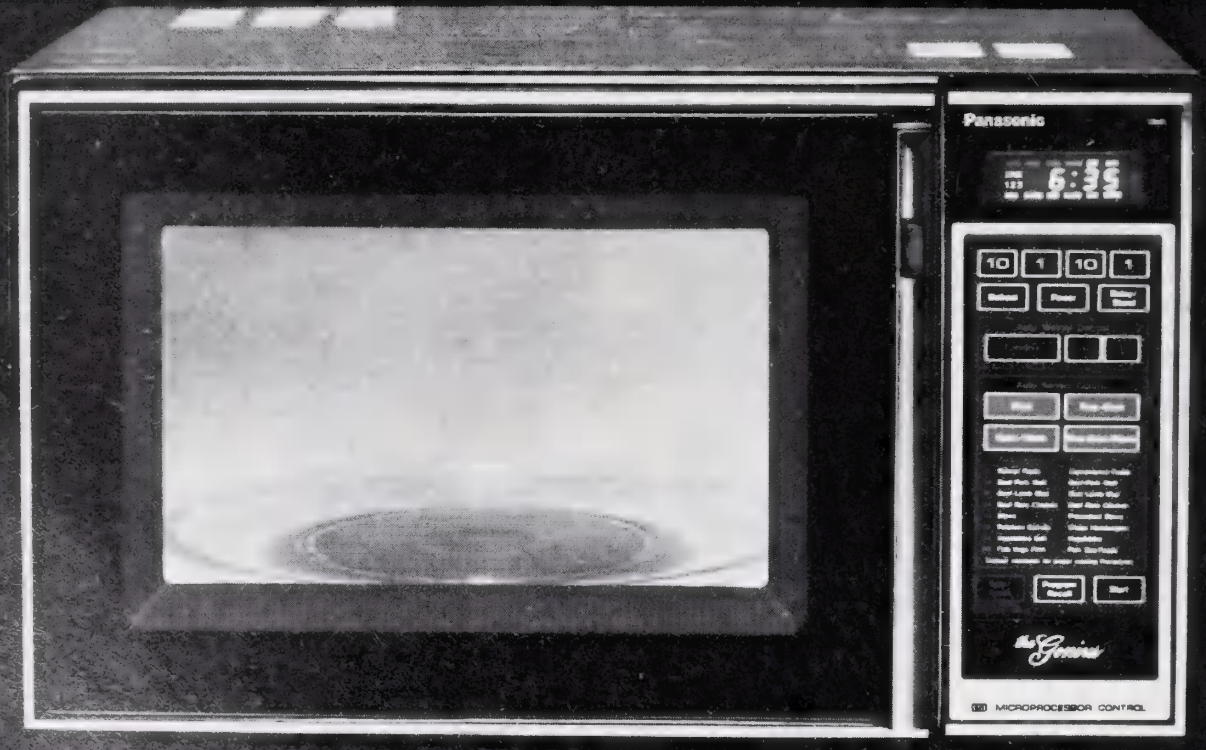
A. Your covered goblet is of a type often called Silesian glass. It was made in Silesia, formerly part of what is now Poland and Czechoslovakia. The engraved decorations and the shape of the stem are typical of 18th-century Silesian glass. Modern collectors have adapted the name "Silesian stem" to describe similarly shaped goblets and candlesticks, some of which were made in Hesse, a glassmaking district near Silesia.

If your goblet is really 18th century in origin, it is worth thousands of dollars. A 19th-century copy would sell for about $300.■





"My Panasonic microwave lets me beat Henri at his own game. It defrosts. Turns my food. Tells me when it's done. All automatically."



Panasonic Genius™ microwave oven with Auto Sensor.™

Henri's goose is cooked. Even a great French chef can't compete with a genius like me and my Panasonic Genius microwave oven. The Panasonic Genius has both an Auto Sensor Control and a Cook-A-Round™ Turntable. All Henri has is an ordinary microwave oven. Poor Henri!

With just one setting, the Genius Auto Sensor defrosts, cooks and keeps food warm, automatically. Henri has to reset his oven for each step. What a waste of time!

And whether I'm cooking "Reggie Roast" or "Chicken a la Jackson," the Auto Sensor makes sure it comes out perfectly.

And I don't have to use a temperature probe. But Henri has to insert a probe and then make some complicated calculations. Too bad, Henri!

What really stacks the odds against Henri is how evenly my Genius cooks food. Its Cook-A-Round Turntable constantly rotates the food while it cooks. Henri has to rotate the food by hand. And he has to handle hot foods.

Really, anyone can beat Henri at his own game. All it takes is a genius like me and my Genius microwave oven from Panasonic.

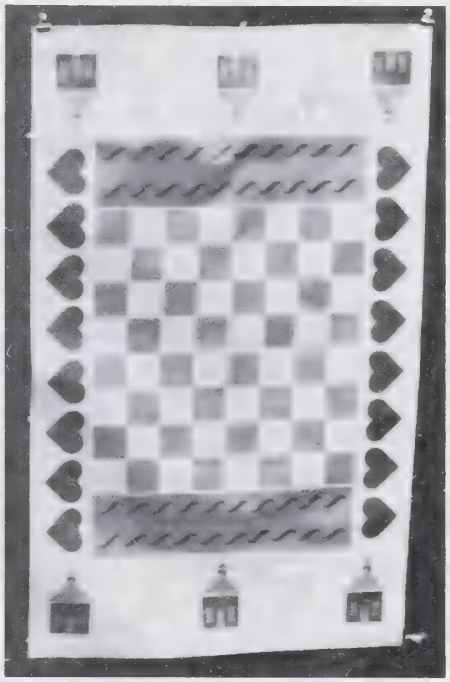
Panasonic
just slightly ahead of our time.

WHERE TO FIND IT

The art of traditional floor decoration—old designs by today's artisans

By SYLVIA SUNDERLIN

Contemporary rugs and carpets often seem out of place in old houses, especially country houses furnished with period antiques. Appropriate coverings are handwoven or hooked rugs, braided or woven rag rugs and runners. Drab old floors in large Victorian houses can be brightened by marbleizing or painting and stenciling in bright colors and patterns. Canvas floorcloths, those decorative and practical coverings originating in colonial times, are having a great revival. They are astonishingly rugged and can be wet mopped. Another rugged floor covering from the old days is linoleum, used in vintage kitchens (and on battleships). It too is available in the same heavy-duty quality that made linoleum a staple in service areas and in large kitchens.



Contemporary hand-painted canvas floorcloth is coated with polyurethane for durability.

FLOORCLOTHS

Rita Borden & Diana Sartor, 56 Juniper Lane, Glastonbury, CT 06033—Two artisans make floorcloths to order in both 18th-century and contemporary designs, with stenciled borders on lighter backgrounds in small sizes: 24 by 30, 24 by 50 and 36 by 50 inches, at $60, $100 and $140. Send self-addressed stamped envelope with inquiry.

Kathryn Gibson, PO Box 210, Niverville, NY 12130; (518) 784-2205—Floorcloths made to order, small to large. Mrs. Gibson has a wide range of designs: marbleized, checkerboard, pineapple, Shaker and some original patterns adapted from Persian motifs. Send self-addressed stamped envelope for photos.

Green Hill, Birdsall Drive, RFD Box 93, Yorktown Heights, NY 10598; (914) 245-1401—Partners Marylou Alpert and Jackie Rubenstein make floorcloths to order (some mail order) using traditional colonial designs and many unusual contemporary patterns in both earthy and bright colors. Send self-addressed stamped envelope for leaflet.

FLOOR STENCILING

Neil and Sue Connell, Star Rte., Southfield, MA 02159; (413) 229-2621—The Connells travel by arrangement to stencil floors in traditional late 18th- and 19th-century designs or in new designs adapted from harmonizing fabrics or other room features. Marbleizing and fancy graining are also done. Job specifications and travel distance determine cost. They also make stenciled floorcloths on order. Write or telephone for details.

Cile Lord, 42 E. 12th St., New York, NY 10003; (212) 228-6030—Ms. Lord, specialist in floor stenciling, works throughout the East and Midwest. She has a large stock of early American stencil patterns and custom designs based on customers' outstanding furniture details or fabrics. Write or telephone for particulars and travel arrangements.

RUGS: HOOKED, RAG AND WOVEN

Cherishables, 1816 Jefferson Pl. NW, Washington, DC 20036; (202) 785-4087—Marilyn Hannigan has excellent hooked rugs and a variety of late-19th-century rag rugs, small to runner size or larger, in pale colors, plaids and fine random designs. In hooked rugs, abstracts and some animal figures are a specialty. Hours, 11 A.M. to 6 P.M., Monday through Saturday. Write or phone.

M. Finkel & Daughter, 936 Pine St., Philadelphia, PA 19107; (215) 627-7797—Hooked rugs of all kinds and old Lancaster County rag rugs or carpets are specialties here. There is an ample supply of very fine small hooked rugs, mostly two by three feet, with pictures or patterns adapted from quilts, $125 to $350. Send self-addressed stamped envelope for specific photos or slides.

Paula Lewis, 4th and E. Jefferson Sts., Charlottesville, VA 22901; (804) 295-6244—Mrs. Lewis has early-20th-century hooked rugs (some earlier ones), woven strip carpets, some new woven rag rugs in good supply. She welcomes inquiries. Send self-addressed stamped envelope for photos of particular rugs.

Maggie McLea, 1634 Hebron Ave., Glastonbury, CT 06033; (203) 633-1968—Mrs. McLea duplicates hooked rugs in primitive styles, fruits, florals, animal figures and geometrics. Rugs are copied from good photos or old, original rugs. Write for details.

Stephanie Wood, 3 W. Main St., Wickford, RI 02852; (401) 295-0224—Mrs. Wood's shop is open by appointment only, but she will answer inquiries about her exceptional hooked rugs, which include folk-art examples of museum quality.

Weavercroft Cottage Designs, 1235 Schodack Landing Rd., Schodack Landing, NY 12156; (518) 732-2916—Gloria Scannell weaves 27-by-54-inch reversible rugs for floors or walls, using homespun yarn from her own flock of long-wool sheep, in natural colors—shades of white, fawn, cream, gray, brown and charcoal. Send self-addressed stamped envelope for information.

LINOLEUM

Tony Lauria, RD 2, Box 253B, Landenberg, PA 19350; (215) 268-3441—For replacing authentic linoleum in early-20th-century houses, Mr. Lauria has imported battleship linoleum in solid red, gray, black, beige and green in small or large quantities. Send self-addressed stamped envelope for samples.■

The editors regret an error in the November "Where to Find It" stating that Rosine Green Assoc., 1622A Beacon St., Brookline, MA, had recently completed china restoration for the White House. The word "china" should have been "lacquer." The plate illustration did in fact belong to Abigail Adams but is not now owned by the White House.



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GENERAL FOODS

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GERMAN SWEET CHOCOLATE CAKE

- 1 pkg. (4 oz.) BAKER'S® GERMAN'S® Sweet Chocolate
- ½ cup boiling water
- 1 cup butter or margarine
- 2 cups sugar
- 4 egg yolks
- 1 teaspoon vanilla
- 2¼ cups sifted all-purpose flour*
- 1 teaspoon baking soda
- ½ teaspoon salt
- 1 cup buttermilk
- 4 egg whites, stiffly beaten

*Or use 2½ cups sifted cake flour

Melt chocolate in boiling water. Cool. Cream butter and sugar until fluffy. Add yolks, 1 at a time, beating well after each. Blend in vanilla and chocolate. Sift flour with soda and salt; add alternately with buttermilk to chocolate mixture, beating after each addition until smooth. Fold in beaten whites. Pour into three 9-inch layer pans, lined on bottoms with paper. Bake at 350° for 30 to 35 minutes. Cool. Frost tops only.

In high altitude areas, use large eggs (do not separate); 2¾ cups flour and 1 teaspoon salt; ¾ cup butter and 1½ cups sugar (at 3000 to 5000 ft., 1¾ cups sugar); 375° oven.

COCONUT-PECAN FROSTING

Combine 1 cup evaporated milk, 1 cup sugar, 3 slightly beaten egg yolks, ½ cup butter or margarine and 1 teaspoon vanilla. Cook and stir over medium heat until thickened, about 12 minutes. Add 1⅓ cups BAKER'S® ANGEL FLAKE® Coconut and 1 cup chopped pecans. Cool until thick enough to spread, beating occasionally. Makes 2½ cups.

BAKER'S®~200 YEARS OF CHOCOLATE MASTERY

Winter Suppers

Brighten a cold January night with a soul-satisfying supper of hot soup and homemade bread ►



HB's contributing food editor Martha Stewart baked these tasty accompaniments to winter soups. Many recipes are from her new book, *Entertaining*. Shown here: Scones, waffles, zucchini bread, [illegible] bread, banana loaves.



Winter Suppers

Brighten a cold night with hot soup

Hot soup on a very cold night warms the body as well as the soul. As Martha Stewart says in her book *Entertaining*, "Hot soup is somehow more substantial, more warming and more hearty than a plateful of the same ingredients would be."

Any one of the soups shown here is substantial and hearty enough to make a meal by itself, accompanied by fresh bread, cheese perhaps and a warm fruit dessert. The onion soup,

From *Entertaining* by Martha Stewart, text with Elizabeth Hawes, photographs by Michael Skott and others.



served with toasted rounds of French bread and grated cheese, and the vegetable soup with vermicelli are especially satisfying.

Mrs. Stewart, who is as famous for the way she sets the stage for a party as she is for the food she serves, suggests creating a kitchen party with several soups. "Keep the soups simmering on the stove, so guests can taste-test and ladle out their own selections into soup bowls kept stacked and warm nearby. Old-fashioned enameled pots and big ladles all heighten the mood." The recipes for these soups and for a selection of breads shown on the preceding page begin on page 115 ■

By permission of Clarkson N. Potter, Inc. Photographs compilation copyright © 1982 by Martha Stewart

By PETER QUIMME



ALASTAIR FINLAY

THE PERFECT CORKSCREW GOES PORTABLE

The Screwpull, widely regarded by many wine lovers, including myself, as the best corkscrew in existence, is now available in a pocket model. I actually prefer it to the original table model because it features a swing-out knife for cutting the top off the capsule on bottle necks. Otherwise it's just as foolproof and effortless to use as the original. (The secret—an extra-long Teflon-coated screw.)

Available nationwide in most fine department stores and gourmet specialty shops, it retails for about $16.

RUM WARMERS

January brings the snow,/Makes the feet and fingers glow—so goes an old rhyme. For most of us this month, it's the weather for hot soup and warm drinks, whether after work or après-ski. Warm drinks made with rum have been popular since colonial times, when lack of central heating and fierce New England weather must have made them seem a winter necessity. The fact that rum was manufactured in New England and constituted an important part of the American economy made it the obvious choice when warm drinks were being concocted. Two recipes from that era are still with us *(see below).*

In colonial times all rum was dark rum, and I think rum warmers still taste best when made with these deeper, richer, more intensely flavored rums such as Myers's Jamaican Punch, Appleton Dark, Lemon Hart Dark Jamaican Rum and my particular favorite, the three-star Barbancourt Rhum from Haiti, with its intriguing scent of butterscotch (all about $8). But some people prefer the less pungent gold rum.

Here are four classic recipes.

Hot Buttered Rum

This was supposedly a favorite drink of George Washington.

Put 2 ounces of dark or gold rum, 1 teaspoon brown sugar and 3 cloves in a glass or china mug. Add $\frac{1}{3}$ cup boiling water and stir. Float a pat of cold butter on top, then sprinkle with nutmeg.

Tom and Jerry

No one knows for sure who invented this drink or how it got its name, but it has been popular since the early 19th century.

Separate 1 egg. Beat the white until it forms soft peaks. Beat the yolk with 1 teaspoon confectioners' sugar until it is thick and yellow. Blend the yolk mixture in a mug with 1 ounce dark or gold rum and 1 ounce brandy. Fold in the white mixture. Then slowly fill the mug with $\frac{1}{2}$ cup hot milk, stirring constantly. Sprinkle nutmeg on top and serve.

Sailor's Grog—a modern version

Put $1\frac{1}{2}$ ounces dark rum, 1 teaspoon sugar, 2 teaspoons fresh lemon juice and a 1-inch piece of cinnamon stick in an 8-ounce glass or china mug. Stir. Fill with hot tea and stir again. Garnish with lemon slice.

Rum Cider Punch

This recipe serves 8. Put 6 cups apple cider, $\frac{1}{4}$ cup brown sugar, $\frac{1}{2}$ teaspoon ground cinnamon and 1 dozen cloves into a saucepan. Simmer for 5 minutes, stirring, until sugar dissolves. Add $\frac{3}{4}$ cup dark or gold rum. Serve hot in mugs.

Variation: Float a pat of butter on top of each mug.

Hints

- Preheat mugs with boiling water.
- If you use a mug made from glass, put in a metal spoon before pouring in hot liquid to absorb heat and keep the mug from breaking.

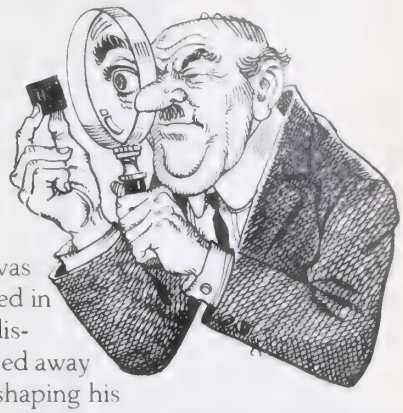
INEXPENSIVE SPARKLING WINES

Perhaps because a glass of something bubbly makes any occasion special, more and more people don't wait for special occasions to pop the cork. In fact, consumption of sparkling wine has doubled in just six years. Champagne—from the Champagne district in France—is the classic sparkling wine, but at $15 to $20 a bottle, it's too expensive to indulge in frequently. That's where the inexpensive ($6 to $9) imports come in. I've found a half-dozen dry, crisp examples that offer real style for the money and make excellent aperitifs. From France: *Bouvet Brut* (about $9); *Champs D'Ore* (about $6); *Brut Royale* ($8); and *Kriter* (about $9). From Spain: *Cordoníu Blanc de Blancs Brut* (about $8); *Freixenet Cordon Negro* (about $7); and *Paul Cheneau* ($6). A delightful sparkling dessert wine from Italy is the fruity-sweet *Felice Bonardi Asti Spumante* ($7).



Lord Horace Calls In the Police

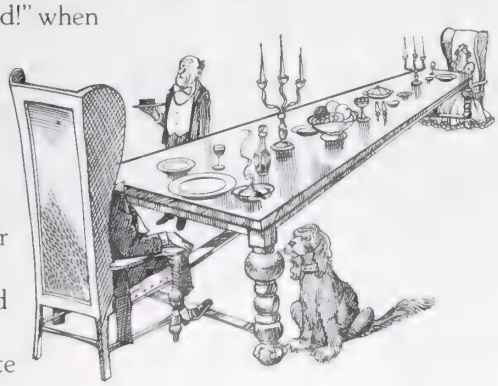
Chapter 1 of "The Last Mint," a baffling story of low doings in high places.



Welcome to Blodstoke, the modest country home of Lord Horace and Lady Penelope Blodgett-Stokes, known to their friends as Chuff and Binky. Forty-eight bedrooms, two bathrooms.

In this four-century-old house, where the dining-room table is a bit too long for a decent game of ping-pong, a major crisis has arisen: there is a mysterious shortage of After Eight Chocolate Mints.

(For those of you unfamiliar with these scrumptious English confections, they're sort of wafer-thin squares. Dark chocolate on the outside, and a soft, creamy mint waiting on the inside. We English tend to roll our eyes and say "Dashed good!" when we eat them.)



The shortage was discovered when McPhee, the butler, trundled the coffee service into the dining room after dinner.

"Oh, goody!" said Lord Horace. "The After Eight Chocolate Mints!"

His Lordship's pleasure was short-lived. The box was quite empty, and there was only one mint on the dish.

"Only one left?" said Lord Horace.

"Only one, milord," said McPhee.

"Only one?" said Lady Penelope from fifty feet down the table, thereby giving the lie to her husband's oft-repeated remark that dear old Binky was deaf as a post.

"This is the third shortage this month," said Lord Horace. "By George, I'm going to get to the bottom of this!"

The Chief Constable for Blodshire was summoned. He arrived in somewhat of a snit, disgruntled at being called away from his lifework of shaping his boxwood hedge in the likeness of Disraeli.

While the servants were being assembled in the drawing room for questioning, the Chief Constable was shown the solitary remaining mint.

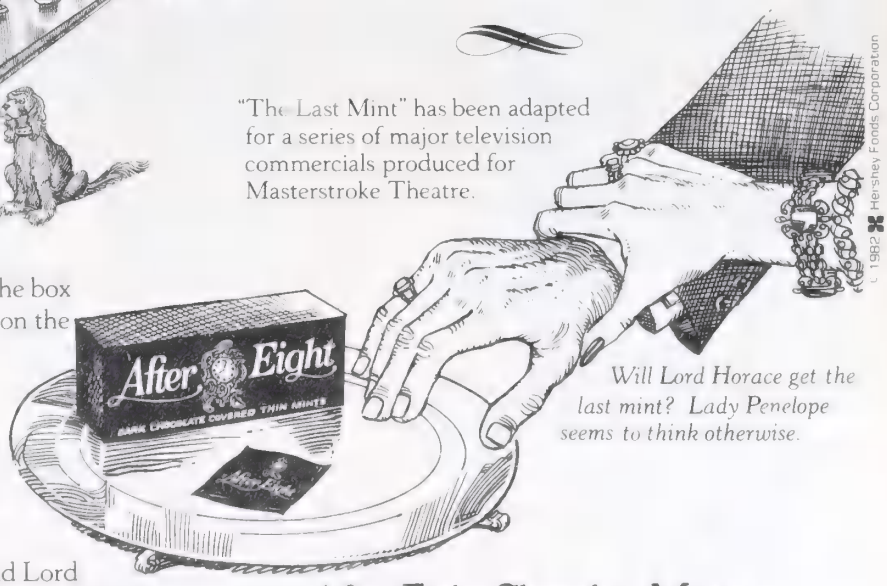
"In my opinion, this is definitely an After Eight Chocolate Mint," he said, and went home.

He left behind him several unasked questions: Why were there no footprints in the flower bed? Who was the last person heard to say "Dashed good!"? What did the scullery maid find in the butler's waistcoat pocket...and why did she giggle? Why only two bathrooms?

Such questions beget further questions: Why does everyone in this household—including Garridge, the chauffeur, and Mrs. Pitts, the housekeeper—look startlingly like Lord Horace? Where is this story leading?

The answers to these and other equally befuddling questions may, or may not, be forthcoming in future installments of "The Last Mint" in these pages.

"The Last Mint" has been adapted for a series of major television commercials produced for Masterstroke Theatre.



Will Lord Horace get the last mint? Lady Penelope seems to think otherwise.

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After Eight Chocolate Mints

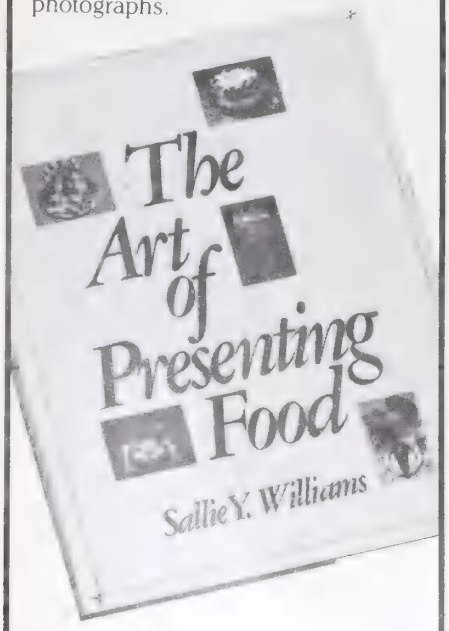
Go beyond great cooking to THE ART OF PRESENTING FOOD

Now, you won't have to wait for your guests to *taste* your meal before the applause begins–

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Here you'll learn professional styling techniques from the great chefs: molding every kind of food, from eggs in aspic to an elegant pâté en croute; decorating with pastry bags; preparing Crown Roasts, Soufflèed Omelettes, Meringues, Petits Fours, and other impressive creations.

You'll find illustrations of necessary equipment, lists for decorative tableware, even sections on napkin folding, unusual centerpieces, and how to set a table for any occasion–all illustrated with detailed drawings and magnificent, full-color photographs.



Available at bookstores or by sending check or money order for $19.95 to Hearst Books, *Presenting Food*, P.O. Box 1422, Radio City Station, New York, NY 10101

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QUICK COOK

A *nouvelle* approach to winter's chill

By MARTHA STEWART



For a light yet satisfying January meal, try sole fillets in spinach. Serve with warm potato salad, crisp Sauvignon Blanc from California and baked apple slices heady with raspberry puree. Makes 4 servings.

Warm Potato Salad

- 4 medium-sized red skin new potatoes, steamed until tender
- 1/2 pound white mushrooms, thinly sliced
- 1 red or yellow pepper, sliced
- 3 tablespoons olive oil

Vinaigrette:

- 1/4 cup fresh tarragon
- 1/2 cup almond or safflower oil
- 1 tablespoon each red and yellow peppers, finely chopped
- Salt and pepper to taste
- 4 to 6 tender lettuce leaves (ruby or Boston)

1. Slice each potato into 5 or 6 slices. In skillet, sauté mushrooms and peppers in oil until tender.

2. Blend together ingredients for vinaigrette.

3. Place potato slices on bed of lettuce, sprinkle mushrooms and peppers on top and spoon dressing over all.

Sole Wrapped in Spinach

- 4 slices fillet of sole
- 2 tablespoons softened butter
- Salt and pepper
- 1/2 pound large spinach leaves
- 4 lemon wedges

1. Dot each fillet with butter and season with salt and pepper. Fold fillets in half. Steam 5 to 7 minutes. Cool.

2. Wrap each fillet in a spinach leaf; secure with toothpicks if necessary. Return to steamer about 2 to 3 minutes until spinach is wilted but still bright green. Serve with lemon.

Baked Apple Slices With Raspberry Puree

- 2 large apples, cored and cut crosswise, 3/4 inch thick
- 4 tablespoons sugar
- 1 teaspoon cinnamon
- 1 teaspoon finely minced candied ginger
- 2 tablespoons butter
- 1 package frozen raspberries
- 3 tablespoons Grand Marnier

1. Preheat oven to 350°. Place apple slices in buttered ovenproof casserole. Sprinkle with sugar, cinnamon and ginger. Dot with butter and bake about 10 minutes.

2. Puree raspberries in processor or blender and combine with Grand Marnier. Spoon over apple slices; serve.■



© Philip Morris Inc. 1982

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



BED, BREAKFAST & HISTOR

Continued from page 79

MENU

Turkey With Oyster Dressing
Spiced Peaches With Cloves
Glazed Carrots With Parsley
Brussels Sprouts With Almonds
Apple-Cranberry Tart

OYSTER STUFFING

- 1/4 pound butter
- 4 tablespoons finely chopped onion
- 4 tablespoons finely chopped celery
- 4 cups dry bread crumbs
- 2 cups oysters, cut in bite-sized pieces
- 1/4 cup oyster liquid
- Salt and pepper to taste

☐ Melt butter in skillet and stir in onion and celery. Cook till onions are soft. Remove from heat.

☐ In large bowl, combine bread crumbs, onion and celery mixture, oysters, liquid and salt and pepper; blend thoroughly. Makes about 3 cups.

SPICED PEACHES

- 6 to 8 medium-sized peaches
- 1 cup sugar
- 24 whole cloves
- 6 allspice berries
- 2 cinnamon sticks
- Salt to taste
- Cloves for garnish

☐ In large pot of boiling water, cook peaches until tender. Remove skins and pits.

☐ In pot containing 2 cups of boiling water, add remaining ingredients and simmer about 10 minutes. Pour mixture over peaches, stud with cloves and arrange on platter. Makes 6 to 8 servings.

GLAZED CARROTS

- 2 bunches whole baby carrots, peeled and trimmed
- 5 tablespoons butter
- 1/4 cup molasses
- Parsley sprigs

☐ In pot, cook carrots in about 2 inches boiling water, covered, until tender, about 12 to 15 minutes. Drain carrots thoroughly.

☐ In large skillet, melt butter with molasses. Add carrots and cook until fully glazed. Sprinkle parsley on top and serve. Makes about 6 servings.

BRUSSELS SPROUTS

- 1-1/2 pounds brussels sprouts
- 2 garlic cloves, peeled and minced
- 6 tablespoons butter
- 1/2 cup Parmesan cheese
- 1/4 cup slivered almonds

☐ Wash brussels sprouts in cold water

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HEARST BOOKS
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and cut off stems and remove any wilted leaves. Steam about 5 minutes, or until tender. Do not overcook. Arrange in casserole.

☐ In skillet, saute garlic in butter till combined. Pour sauce over sprouts, and sprinkle with Parmesan and almonds. Makes about 6 servings.

APPLE-CRANBERRY TART

Pastry:

- 1 cup all-purpose flour
- 5 tablespoons butter, softened
- 1/4 teaspoon salt

- 6 to 7 medium apples, peeled, cored and thinly sliced
- 1-1/2 teaspoons lemon juice
- 6 tablespoons sugar, divided
- 2 cups cranberries, washed and drained
- 1 small jar apricot preserves
- Confectioners' sugar

☐ In medium bowl, combine flour, butter, salt and 2 tablespoons water and knead until dough forms ball, adding a bit more water if necessary.

☐ Pat pastry into bottom and up sides of shallow 9-inch tart pan. Refrigerate at least 30 minutes.

☐ Combine apple slices with lemon juice and 2 tablespoons sugar. Place slices closely overlapping, in concentric circles, on piecrust.

☐ Bake in preheated 400° oven about 45 minutes.

☐ In saucepan, heat 1 cup water and 2 tablespoons sugar to boiling. Add cranberries and cook about 5 minutes.

☐ Strain apricot preserves through sieve into saucepan and stir in remaining sugar. Heat to boiling and then cook 2 minutes more until mixture thickens. Brush apricot mixture evenly over pie. Mound cranberries in center and sprinkle with confectioners' sugar. ■

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Watering Whiz



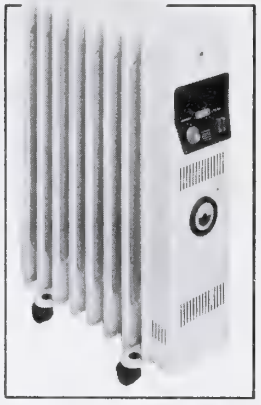
Do your houseplants run you ragged, back and forth, trip after trip, watering can in hand? There *is* an easier way: with an indoor garden hose you can water them all in a single trip. Think of the steps waiting to be saved! This 50′ (that is a *lot* of reach) vinyl hose readily attaches to any household faucet. From there you just take the water where you want it—an easy-control handle allows you to turn a splashless stream of water on and off as needed. This indoor hose comes with a snap-in misting attachment, so after you water the roots you can spray the foliage and wash away the dust accumulation that impairs a plant's health as well as its beauty. The complete indoor garden hose kit costs just **$11.00** ($1.95) #A341.

Dust Magnet



If we ever compile a book on *The Old Ways That Were Better Ways,* we will certainly include a chapter on the lambswool duster. On its own it actually attracts and holds dust like a magnet. The static charge in the lambswool causes dust literally to leap off surfaces where it has accumulated, making this just the thing for dusting bric-a-brac, crystal, china, pictures and other fragile items. When soiled, just wash it in warm soapy water. A 20″ authentic lambswool duster is **$8.00** ($1.95) #A163.

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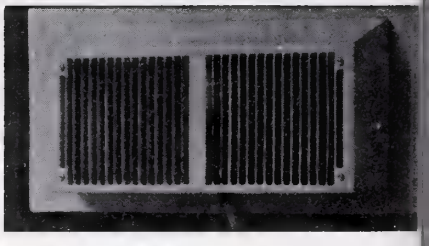


Here is a heater with the sophistication to automatically start warming your bedroom or bathroom before you get up! The secret is the *built-in timer—it lets you program this portable heater to go on and off in 15 minute intervals day or night.* It's filled with a special diathermic oil that never needs replacing. It has three heat settings (600w, 900w and 1,500w) and provides a maximum of 5,100 BTUs. A built-in thermostat responds to room temperature, but this DeLonghi heater never gets dangerously hot, making it perfect for a child's bedroom or playroom. This unit has easy-roll wheels for portability and all-steel construction in a neutral oyster color. It's 18″x8″x25″, weighs 38 lbs. and is UL listed. *This model with automatic timer is not generally available in stores* and costs **$150.00** ($12.95) #A485.

Improve Your Circulation



Good air circulation throughout your home means increased comfort, heating efficiency and uniform temperature. But every home has its problems, whether it's high ceilings, unusually large rooms or later additions. Here are two excellent ways to help *direct* the air and *balance* the temperature. The **room-to-room temperature balancing fan** (shown at left) mounts high in the frame of a doorway (doors can still be closed) where it recirculates warm air down into the room. The fan has a 110 volt motor with a 10 foot cord and an in-line switch. It weighs just 2 lb. 3 oz. and measures 5½″ x 5″ x 3½″. **$28.00** ($3.95) #A397. The **register fan** (shown below) fits right in the register outlet, sucks heat up the duct and pushes it out into the room. A heat sensor in the switch turns the fan on automatically as the heat comes up (there is also a manual control, which means you can use it in the summer to move the cool air off the floor). The booster fan (actually it is two small 4″ fans running together) fits all registers up to 6″ x 14″ and plugs into any electrical outlet. It comes with 9′ of cord. **$40.00** ($3.95) #A536.



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WINTER SUPPERS

Continued from page 107

CURRANT SCONES

- 4-1/2 cups flour
- 2 teaspoons baking powder
- 1/2 teaspoon baking soda
- 2 tablespoons sugar
- 1/2 pound (2 sticks) unsalted butter
- 1/2 pint heavy cream (plus extra for glaze)
- 1 cup dried currants
- 3 tablespoons brandy or sherry

☐ Sift flour with baking powder, baking soda and sugar. Cut in butter with pastry cutter or in food processor. Stir in cream and mix until dough holds together. Add dried currants plumped in brandy or sherry to the dough. Wrap in plastic wrap and chill well.

☐ Preheat oven to 375°. On lightly floured board, roll out dough 1/2 inch thick for tiny scones, 3/4 inch for larger rounds. Place close together on buttered baking sheet. Brush tops with heavy cream for a glazed finish and bake until puffed and golden brown (13 to 15 minutes). Makes about 40 one-inch scones.

BUTTERMILK WAFFLES

- 2 cups sifted all-purpose flour
- 3 teaspoons baking powder
- 1 teaspoon baking soda
- 1 teaspoon salt
- 2 cups buttermilk
- 4 large eggs separated
- 1-1/2 sticks (12 tablespoons) unsalted butter, melted and cooled

☐ Sift together dry ingredients.

☐ Combine buttermilk and egg yolks, and add to dry ingredients. Beat until smooth. Fold in melted butter.

☐ Beat egg whites until stiff, and fold into mixture. Bake in preheated waffle iron. Makes 4 to 6 waffles.

ZUCCHINI BREAD

- 6 eggs
- 3-1/2 cups sugar
- 1-3/4 cups light vegetable oil
- 5 cups unpeeled grated zucchini
- 5 teaspoons vanilla
- 6 cups unbleached flour
- 2 teaspoons salt
- 2 teaspoons baking soda
- 1/2 teaspoon baking powder
- 6 teaspoons cinnamon
- 2 cups chopped walnuts
- 1/4 cup walnut oil

☐ Preheat oven to 350°. Butter 4 large loaf pans (9 by 5 inches) or 8 small (7-1/4 by 3-3/4 inches).

☐ Beat eggs until light. Add sugar, mixing well. Add oil, zucchini and vanilla and mix thoroughly.

☐ Sift dry ingredients. Add by the cupful to egg mixture. Stir until well blended. Add nuts and walnut oil.

☐ Spoon into pans; bake about 1 hour (35 minutes for smaller loaves). Cool. Makes 4 large or 8 small loaves.

(Continued on next page)

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WINTER SUPPERS

Continued from page 115

SALLY LUNN

- 1/2 cake (1 ounce) fresh yeast
- 1 cup warm water
- 1/2 cup granulated sugar
- 1 cup unsalted butter
- 1 cup lukewarm milk
- 6 eggs, beaten
- 2 teaspoons salt
- 8 cups unbleached flour

☐ Proof yeast in warm water with sugar. Melt butter with milk. Add yeast mixture to milk mixture.

☐ Add eggs and salt and heat well until mixture is light and well blended.

☐ Add flour a cup at a time, mixing well. Batter will be slightly sticky. Let dough rise in the bowl, covered, until doubled in volume.

☐ Beat dough with spoon and scrape into two buttered tube pans. Let batter rise until it reaches top of pans, bake in 375° preheated oven about 50 minutes until golden brown. Makes 2 breads.

(For a more festive loaf—add 1/2 cup raisins, 1/2 cup sliced blanched almonds and the grated rind of 2 lemons.)

CARROT BREAD

- 1/2 pound (2 sticks) unsalted butter, at room temperature
- 1/2 cup white sugar
- 1/2 cup brown sugar
- 3 eggs
- 2 cups all-purpose flour
- 1 teaspoon baking powder
- 1 teaspoon salt
- 2 teaspoons cinnamon
- 3 cups grated carrots
- 1 cup coarsely chopped walnuts

☐ Preheat oven to 350°. Butter a large loaf pan.

☐ Cream butter with sugars and beat until fluffy. Add eggs and beat well.

☐ Sift together dry ingredients. Beat into egg mixture. Fold in carrots and walnuts. Mix thoroughly. Pour batter into prepared 9-by-5-by-3-inch pan. Bake about 1 hour. Cool on rack.

BANANA BREAD

- 1/2 cup butter, at room temperature
- 1 cup sugar
- 2 eggs
- 1-1/2 cups unbleached flour
- 1 teaspoon baking soda
- 1 teaspoon salt
- 1 cup mashed very ripe bananas
- 1/2 cup sour cream
- 1 teaspoon vanilla
- 1/2 cup chopped walnuts or pecans

☐ Preheat oven to 350°.

☐ Cream butter, sugar and eggs.

☐ Sift together dry ingredients and combine with butter mixture. Add bananas, sour cream and vanilla; stir well. Stir in nuts and pour into buttered 9-by-5-by-3-inch loaf pan or 4 smaller pans.

☐ Bake 1 hour (or about 40 minutes for smaller loaves). Turn out onto a rack to cool. Makes 1 large loaf or 4 small loaves.

ONION SOUP

- 5 pounds yellow onions, thinly sliced
- 6 tablespoons butter
- 2 tablespoons olive oil
- 1/2 teaspoon sugar
- 2 teaspoons salt
- 5 tablespoons flour
- 14 cups boiling beef or veal stock
- 1-1/2 cups dry vermouth or dry white wine
- 1/3 cup cognac
- 2 French baguettes, sliced 1 inch thick
- 4 cups coarsely grated Swiss and Parmesan cheeses, mixed

☐ In large pot, simmer onions in butter and oil 2 hours. Stir frequently, adding sugar and salt after 15 minutes of cooking. Onions will turn a deep golden-brown color. Sprinkle on flour and cook 5 minutes longer.

☐ Add boiling stock and wine and simmer 45 minutes longer. Skim if necessary. Correct seasoning.

☐ Before serving, reheat to boiling. Pour in cognac. Serve in heated bowls with toasted rounds of French bread and generous servings of grated Parmesan and Swiss cheeses. Makes 16 servings.

WHITE BEAN AND ESCAROLE SOUP

- 1 pound navy beans
- 6 cups beef stock
- 1 large onion, minced
- 3 cloves garlic, minced
- 2 bay leaves
- 1/4 pound pancetta (Italian raw bacon) cut into 1/4-inch cubes
- 1 large head of escarole, washed and separated into leaves
- Salt and freshly ground pepper

☐ Soak beans overnight, or boil 3 minutes and soak 1 hour.

☐ Simmer beans in soaking water and stock with onion, garlic and bay leaves until beans are tender (about 1 hour).

☐ Blanch pancetta in boiling water 5 minutes. Drain and add to soup halfway through cooking.

☐ When beans are thoroughly cooked, add escarole leaves. Simmer 2 minutes and season to taste with salt and pepper. Makes 8 servings.

MUSHROOM SOUP

- 1/2 cup minced onion
- 1/4 pound (1 stick) unsalted butter, divided
- 6 tablespoons flour
- 12 cups rich chicken broth
- 2 sprigs parsley
- 1/2 bay leaf
- Pinch thyme
- 3 pounds mushrooms, trimmed and sliced very thinly
- 1/2 teaspoon salt
- 1 teaspoon lemon juice
- 4 egg yolks
- 1 cup whipping cream
- Finely chopped parsley

☐ In large pot, cook onions in 4 tablespoons butter until soft. Stir in flour and cook over low heat 4 minutes without browning.

☐ Add broth, blending it completely with flour. Add parsley, bay leaf and thyme and simmer 20 minutes.

☐ In large pan, melt remaining 4 tablespoons butter. Toss mushrooms in butter with salt and lemon juice and cook 5 minutes. Add mushrooms to broth and simmer 5 minutes. If not to be used immediately, set aside.

☐ Reheat to the simmer. Beat egg yolks and cream until blended. Stir a cupful of hot soup into cream mixture. Add cream to soup and heat to below the simmer. (If soup simmers, yolks will curdle.) Taste for seasoning. Serve immediately, garnished with chopped parsley. Makes 12 servings.

FISH CHOWDER

Fish Stock:

- 3 pounds bones of whitefish (flounder, fluke)
- 2 cups dry white wine
- 3 bay leaves
- 3 stems parsley
- Sprig of thyme
- 1 teaspoon salt
- 2 quarts water

- 1/4 pound salt pork, cut into 1/8-inch cubes
- 1 large onion, finely chopped
- 1-1/2 quarts Fish Stock (*see below*)
- 2 bay leaves
- 4 cups diced potatoes (cut into 1/4-inch cubes)
- 1 pound bay scallops
- 1 pound shelled, deveined shrimp, fresh or frozen (30 count)
- 1 pound cod, cut into chunks
- 1 pound monkfish or other firm whitefish, cut into chunks
- 1 pint whipping cream
- 1/8 teaspoon cayenne pepper
- Salt and white pepper to taste

☐ *To make fish stock:* Put all ingredients into stockpot. Bring to a boil, reduce heat and simmer 25 minutes. Skim, cool and strain through fine mesh. Freeze any unused stock.

☐ Blanch salt pork in boiling water 10 minutes. Drain.

☐ In heavy 4-quart casserole, cook pork over low heat 5 minutes. Add onion and sauté until soft. Add fish stock and bay leaves and bring to a simmer.

☐ Combine potatoes with stock mixture and cook until potatoes are barely done. Add scallops, shrimp and fish and simmer 5 minutes.

☐ Heat cream and add it to soup, being careful not to boil. Season with cayenne, salt and white pepper. Serve very hot. Makes 10 servings.

TUSCAN TOMATO SOUP

- 1/4 cup olive oil
- 4 tablespoons (1/2 stick) butter
- 4 carrots, peeled and finely diced
- 4 stalks celery, finely diced
- 3 medium onions, finely minced
- 3 quarts canned tomatoes with juice or 14 large, ripe fresh tomatoes, peeled and seeded
- 1/2 cup finely chopped parsley
- 6 leaves fresh basil (optional)
- Salt and freshly ground pepper

☐ Heat oil and butter in heavy kettle. Cook carrots, celery and onions about 20 minutes, or until very tender.

☐ Add tomatoes and continue cooking over moderate heat 25 to 30 minutes.

☐ Stir in parsley and basil, season with salt and pepper, cook a minute or so longer, and serve hot. Makes 8 to 10 servings.

VEGETABLE SOUP WITH VERMICELLI

- 2 large onions, thinly sliced
- 1/2 cup olive oil
- 2 cloves garlic, minced
- 2 large red peppers, cut into 1-by-1/4-inch strips
- 1 pound carrots, peeled and cut into 1/2-inch cubes
- 4 cups diced potatoes (cut into 1/4-inch cubes)
- 8 cups rich chicken broth
- 2 pounds green beans, cut into 1-inch pieces
- 3 small zucchini, cut lengthwise into quarters and sliced 1/4-inch thick
- 1/2 pound vermicelli
- Salt and pepper
- 1/2 cup chopped parsley

☐ In heavy 6-quart casserole, sauté onions in oil until soft. Add garlic, red peppers and carrots. Cook 5 minutes.

☐ Add potatoes and broth and simmer until potatoes are almost tender.

☐ Add green beans and zucchini and simmer 5 minutes.

☐ Stir in vermicelli and continue cooking until vermicelli is *al dente*.

☐ Season with salt and pepper and sprinkle with parsley. Serve piping hot. Makes 10 servings.■

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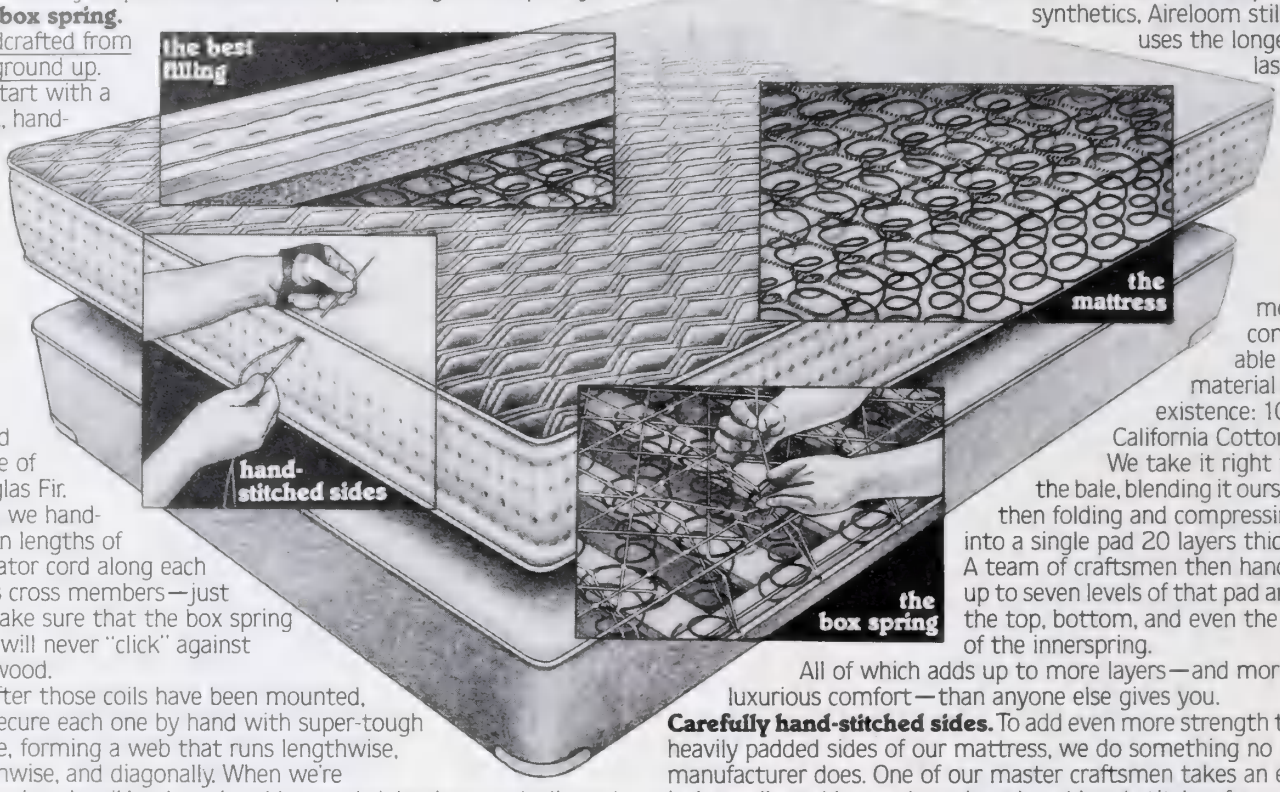
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MICROWAVE CORNER

ROLL-UPS: INTRIGUING, DELICIOUS MAIN DISHES

Paupiettes, birds—both terms mean roll-ups. Their "mysterious" interiors intrigue and delight the palate, proving that good things *do* come in small packages. Assembled ahead for cooking later, or cooked and then reheated for serving, roll-ups make a small amount of meat go a long way.

Rouladen à la Marie

- 1 pound bacon, cut in small pieces
- 2 cups chopped onions
- 1 teaspoon dried parsley
- 3 teaspoons dried thyme
- 4 thin slices round steak (1-1/2 to 2 pounds), pounded to 1/8-inch thickness, each slice cut in half
- Microwave browning sauce for beef
- 1/2 cup beef broth, warmed
- 2 bay leaves
- 1-1/2 tablespoons flour

☐ In mixing bowl, combine bacon, onions, parsley, thyme. Divide and spread on 8 pieces steak. Starting at smaller side, roll up each slice. Tie with kitchen string. Brush with browning sauce; place in large dish.

☐ Microwave uncovered on high power 5 minutes. Cover with broth, add bay leaves and cover with plastic wrap. Microwave on 50 percent power 22 to 24 minutes per pound, turning dish halfway around after 15 minutes.

☐ With slotted spoon, remove meat to warm serving dish; cover with foil while making sauce.

☐ *To make sauce:* Mix flour with pan juices; cover. Microwave on high power about 3 minutes, stirring once. (If desired, increase amount of sauce by using more broth and flour.) When sauce boils and thickens slightly, pour over roll-ups and serve. Makes 8 servings.

Ham Roll-Ups

- 2 cups mashed sweet potatoes
- 3 tablespoons butter, softened
- 1/2 cup drained crushed pineapple (reserve juice)
- 1/4 cup chopped pecans
- 1/2 cup cracker crumbs
- 3 tablespoons packed brown sugar
- 6 thin slices smoked or boiled ham
- 1/2 cup pineapple juice

☐ In mixing bowl, combine potatoes, butter, pineapple, pecans, cracker crumbs and sugar. Mix well. Divide and spread on ham. Starting at narrow end, roll-up. Fasten with toothpicks.

☐ Place in 8-by-12-inch baking dish; pour on pineapple juice. Cover with plastic wrap.

☐ Microwave on 50 percent power 35 minutes, basting with pan juices and rotating dish after 15 minutes. Let stand 5 minutes. Makes 6 servings.

Breast of Chicken Paupiette

- 3 tablespoons butter, divided
- 1/4 pound mushrooms, sliced
- 1/3 cup shredded ham
- 1-1/2 tablespoons dry sherry, divided
- Grated peel of 1/2 lemon
- 1 teaspoon fresh lemon juice
- 1 teaspoon dried tarragon
- 1 small clove garlic, minced
- 1 cup shredded Swiss cheese
- 2 chicken breasts halved, skinned and boned
- 2 tablespoons warm brandy
- 2 tablespoons tomato paste
- 1 teaspoon Dijon mustard
- 1-1/2 tablespoons flour
- 2/3 cup chicken broth
- 1/2 cup heavy cream
- 1/4 teaspoon white pepper

☐ Melt 1 tablespoon butter in quart measure in microwave. Stir in sliced mushrooms. Microwave on high power 1 minute.

☐ Stir in ham, 1 tablespoon sherry, lemon peel and juice, tarragon and garlic. Microwave on high power 2 minutes. Remove; stir in cheese.

☐ Spread mixture over chicken breasts; roll up; tie with kitchen string. Place in 8-by-8-inch baking dish; cover; refrigerate several hours or overnight.

☐ Remove from refrigerator. Melt remaining butter; pour over chicken, turning pieces to coat.

☐ Cover with plastic wrap; microwave on high power 8 minutes.

☐ Remove from oven; pour brandy over chicken and flame. Remove chicken to warm dish; cover with foil.

☐ *To make sauce:* Stir tomato paste and mustard into pan juices. Mix flour with small amount chicken broth. Stir in remaining broth, then stir into pan juices. Cover with plastic wrap. Microwave on high power 3 or 4 minutes, stirring at least once. Gradually stir in cream, then remaining sherry and pepper.

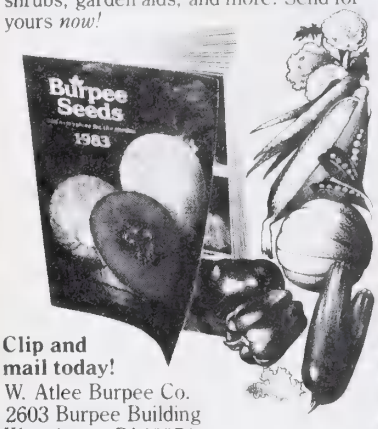
☐ Return chicken to baking dish. Spoon on sauce. Cover with plastic wrap. Microwave on 50 percent power about 5 minutes.

☐ Let stand 3 to 4 minutes before serving. If desired, top each chicken breast with a sautéed fluted mushroom cap. Makes 4 servings. ■



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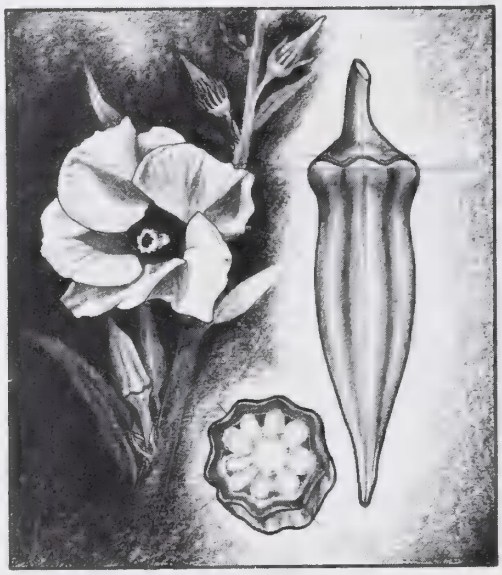
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GARDEN GUIDE

JANUARY: Get a head start on spring with this bumper crop of new varieties for 1983

By KEN DRUSE

Some folks think we shouldn't "mess" with nature. "Leave well enough alone," they say. But hybridizers have done so much with the wildings and the lilies of the field that we really should be grateful. Perhaps we don't really need a bigger, brighter geranium or a scentless marigold. But just where would America be without the plant scientists who have bred new plants with higher yields and greater disease resistance? They have helped make us the greatest agricultural nation in the history of the world.



A new hybrid okra, Annie Oakley, doubles as a garden vegetable and flowering plant.

For every attempt to create a new hybrid, thousands of flowers must be hand pollinated. For every successful new introduction, hundreds of varieties are rejected. And, when the new entry is a useful seedless cucumber or a wonderfully adaptable iris from seed, you can see how the work of these valiant experimenters has made all of our lives better.

Each year, after thorough testing, seed companies offer the latest fruits of their labors. Perhaps this year you may discover a new family favorite. For instance, Park Seed Company has a quick-blooming marigold that we found to be a great performer in our test garden last summer. It is *Marigold Inca,* with a fully double, orange or yellow flower that blooms in just 60 days from seed on six-inch-tall plants. Also from Park is *Chrysanthemum Petit Point.* These are dense, mound-shaped, 15-inch-tall plants available in a mixture of colors that are hardy enough to bloom through a hard frost, providing color long after other plants have finished.

Another new entry, *American Iris,* will be of great interest. Originally a wild flower, it has been bred to produce a wide variety of colors such as wine, yellow, cream and violet, and to be very tolerant of the temperature extremes on the American continent.

Burpee, another well-known company, also has some new floral entries. *Pot 'N Patio* asters can be a really different house plant or window box candidate. These plants will bloom indoors on a sunny window in about three months from sowing with extremely showy semi-double two-and-a quarter-inch flowers in the familiar aster colors of white, red or blue.

Tithonia, the Mexican sunflower, has always delighted us with its ease of culture and showy orange flowers. This year Burpee is introducing an improved variety—*Sundance.* The new plant has all the qualities of the original, but with more compact habits—growing only three feet high.

Jackson & Perkins, the famous rose growers, recommend *Simplicity*—a fragrant, dependable, low-maintenance hedge rose for making a "friendly fence." Just think of the many uses for this extremely hardy, "beginner-proof" rose in landscaping. The plants are being featured in economical quantities for creating fences that not only don't deteriorate with time but actually improve, becoming more beautiful each year.

Another plant supplier, Wayside Gardens, is offering a unique new dogwood hybrid. *Gold Star* is orna-

mental throughout the season with golden-yellow striped leaves, contrasting coral-red stems, and abundant flowers that are followed by ornamental fruits. The plants are drought tolerant and hardy.

The All-America Selections has awarded bronze medals to two new ornametal plants to be grown from seed. One is a new Kochia, that unusual annual "shrub" commonly called burning bush. This new one, *Acapulco Silver,* has ferny green leaves tipped in silver. The three-foot plants turn maroon and then bright red in the fall and can be used as an attractive temporary hedge.

Petunia *Red Picotee Hybrid* is the other medal winner. It has large three-inch red flowers with a thin white edge. The plants bloom when small and grow to be about 12 inches tall. Both of these winners are available from Twilley Seed, among others.

Another new award winner is a seedless cucumber, *Sweet Success.* It can be grown indoors or in the greenhouse and is the first seedless cucumber that is also suitable for growing right in the garden. The growers recommend a six-foot trellis for this plant that produces 14-inch-long, thin-skinned, crisp and tender fruits. Seed is available from R.H. Shumway, Park, Henry Field, Twilley and others.

Ever since the introduction of the immensely popular *Sugar Snap Pea,* we gardeners have eagerly anticipated improvements in this wonderful new vegetable. This year a bush variety of the edible pod pea is being offered by Henry Field. It's called

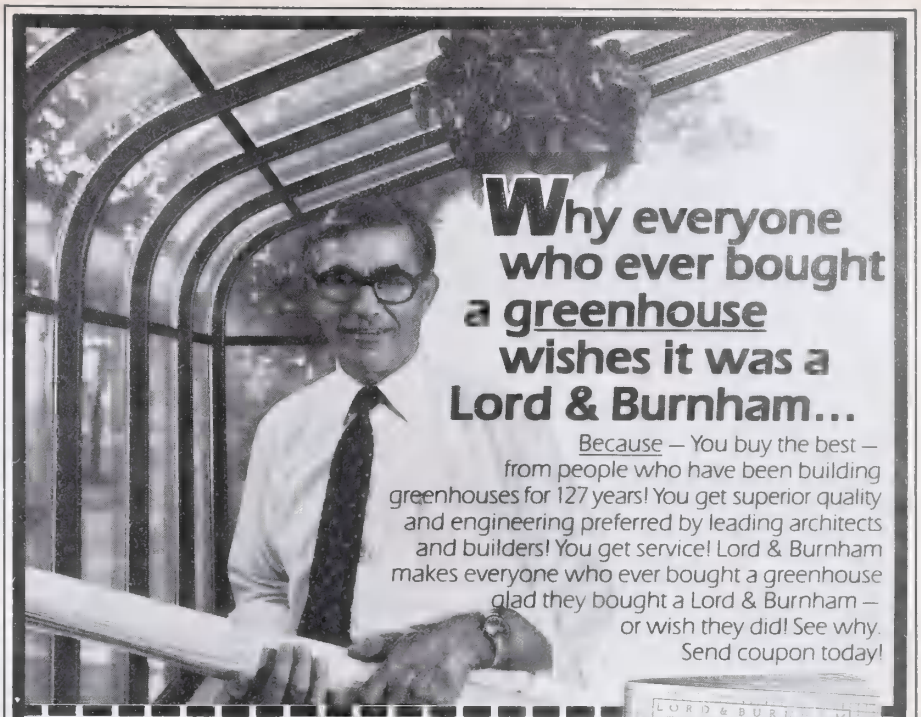


Hearty American Iris comes in a wide variety of colors.

Sugar Snap Bush Pea and it grows only 34 inches tall, making it easier to stake and harvest.

Sweetheart Strawberry is one of the

(Continued on page 122)



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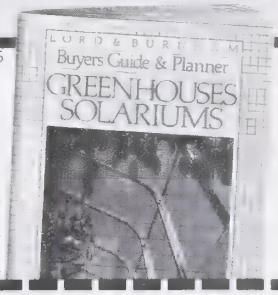
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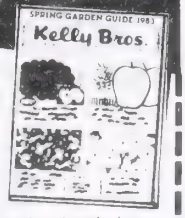
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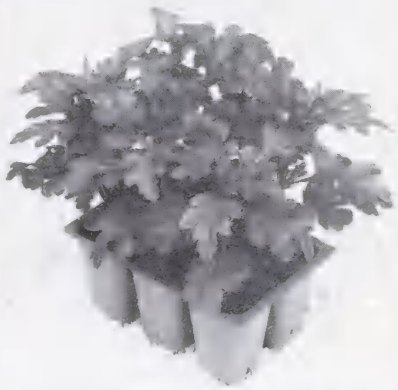
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By Victor Borge

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The key is this: Notify everyone who regularly sends you mail one full month before you move.

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Americans by the tens of millions share the same insatiable hunger for new information, new ideas and new ways to understand the ageless mysteries around them and the uncharted depths within them.

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GARDEN GUIDE

Continued from page 121

first true garden strawberries that can be grown from seed. Most strawberries are grown from runner divisions, but this new variety produces large, sweet fruits from seeds to be started early indoors. It can also be grown in hanging baskets. From Henry Field, Twilley and Park.

America's favorite home garden fruit is the tomato, and this year Burpee has a new introduction. *Super Beefsteak VFN* produces fruits that weigh in at over a pound each. The fruits are free from the scarring associated with most giant tomatoes and are produced in abundance from vigorous, disease-resistant plants.

For the growing number of American pesto lovers, Park Seed is adding two new basil varieties to their already impressive list of this fragrant, ornamental and deliciously versatile herb. *Basil Cinnamon* and *Basil Licorice* will be interesting herbs to try out in your 1983 garden. Burpee's basil offering is an ornamental variety called *Green Bouquet.* It has delicate, tiny leaves borne on 12-inch compact plants that can be used for a miniature hedge or grown individually on the window sill.

Some people think a taste for okra has to be acquired. But the current interest in "edible landscaping" reminds me that okra is a member of the hibiscus family—easy to realize when you see the beautiful flowers that bloom on these easy-to-grow plants. The fruits may just be a bonus. *Annie Oakley Hybrid* is a new introduction from Twilley Seed. This hybrid is completly spineless and grows on strong high-yielding plants. In fact, in garden trials, *Annie Oakley* produced up to four times as many fruits as standard varieties; and that means four times as many impressive large white flowers with dramatic maroon centers.■

GeorgeW. Park Seed Co., Inc., 90 Lakesbury, Greenwood, SC 29647; W. Atlee Burpee Co., 300 Park Ave., Warminster, PA 18974; Jackson & Perkins Co., PO Box 217A, Medford, OR 97501; The Wayside Gardens Co., Hodges, SC 29695; Otis S. Twilley Seed Co., Inc., P.O. Box 65, Trevose, PA 19047; R.H. Shumway Seedsman, 628 Cedar St., PO Box 777, Rockford, IL 61105; Henry Field Seed and Nursery Co., 407 Sycamore St., Shenandoah, Iowa 51602.

Extend the Life of Your Holiday Blooms

By DINA TRITSCH

They arrive brilliantly wrapped and at their blooming best to inspire endearing thoughts. Yet, they go to pot much too quickly. Still, these flowers can, with the help of some simple droop-proof techniques, be kept from saying sayonara too soon.

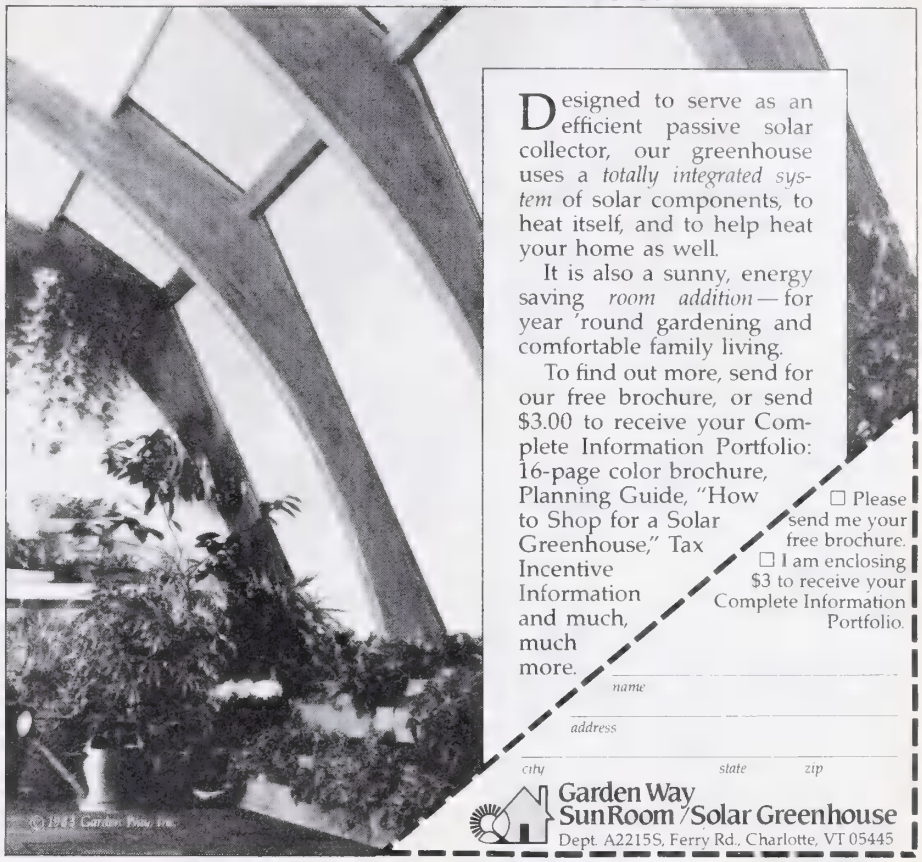
CUT FLOWERS

- With a sharp blade remove any damaged petals or leaves; strip the stems of any buds, foliage, or thorns which will fall below the water line. Chop off an inch of each stem.
- Sear the cut ends of hollow-stemmed flowers, such as dahlias and poppies. Split, with a sharp blade, an inch of the stem ends of semi-woody flowers, such as chrysanthemums and goldenrods. Mash the bottom inch of woody-stemmed flowers, such as lilacs and quince.
- Immerse entire stems in warm water and preservative—ask your local florist for a packet and follow directions—and leave in a shady location for a couple of hours.
- In the meantime, clean an appropriate vase—one with a broad base and a narrow mouth is best for most flowers—and arrange your flowers in it without crowding or twisting.
- Make a solution consisting of two tablespoons white vinegar to each quart of lukewarm water and fill vase halfway up stems.
- Place filled vase in cool but bright location, away from direct sunlight, drafts, gas leaks, heat, or smoke.
- Change solution every third day.

POTTED FLOWERS

- Peel off any fancy paper; and place away from direct sunlight, drafts, gas leaks, heat, or smoke. A bright, cool location—70° daytime with a 10° drop at night—is best.
- Water the plant regularly and thoroughly with lukewarm water, making certain the soil remains moist to the touch at all times. Empty any water sitting in saucer.
- Mist the plant daily with lukewarm water, if other than cactus.
- Don't feed.■

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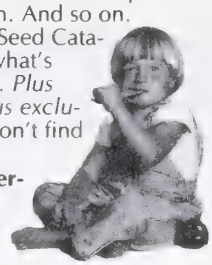
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All prices are approximate.

Correction: In the November issue, on page 82, the 50 cc Riva motor scooter costs $659 and the 80 cc costs $899. For information on availability write Riva Sales Div., Yamaha Motor Corp. U.S.A., 6555 Katella Ave., Cypress, CA 90630.

● *Cover and page 79:* **Flowers**—Blackrock Farm (R), Cape Porpoise, ME 04014.

ON DECORATING ■ DESIGN

● *Page 17:* **Quilt**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Chair**—LCS (T), 1059 Third Ave., New York 10021.

HB MARKETPLACE

● *Page 19 (left to right):* **Rag rugs**—#1288, 36 by 50½ inches, $164; #1367B, 36½ by 72 inches, $273; 32 by 40 inches, $115—The Gazebo (R), 660 Madison Ave., New York 10021. **Date book, address book, photo album**—Henri Bendel (R), 10 W. 57th St., New York 10019. **Cat**—The American Country Store (R), 969 Lexington Ave., New York 10021. **Blue spatter bowl** designed by Gene Balzarini, set of three, $50—Rubel (T), 225 Fifth Ave., New York 10010. **Blue-striped towel and blue spatter casserole,** $21—Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., New York 10021. **Wells basket, handpainted**—The Gazebo (R), 660 Madison Ave., New York 10021. **Midwinter-stonehenge oven-to-tableware dinner plate in country blue**—Wedgwood (M), Wedgwood Plaza, Lyndhurst, NJ 07071. **Multi-striped napkin,** $4, Frank McIntosh—Henri Bendel (R), 10 W. 57th St., New York 10019. **Wooden bird,** $38—The American Country Store (R), 969 Lexington Ave., New York 10021. **All blue and white antique china**—Limited Editions (R), 253 E. 72nd St., New York 10021. **Basket** *(on left):* **Magic Eye #D1405-2**—Design Import Collection (T), 979 Third Ave., New York 10022. **Bali Blue #110-21**—China Seas (T), 979 Third Ave., New York 10022. **Rabbits #RL10-2E**—Vice Versa (T), 979 Third Ave., New York 10022. **Fabric #01824**—Hinson & Co. (T), 979 Third Ave., New York 10022. **Blue and white check**—China Seas (T), 979 Third Ave., New York 10022. **Basket** *(on right):* **Multi Blue** (Kari)—China Seas (T), 979 Third Ave., New York 10022. **White scallop on Blue** #0220B—Hinson & Co. (T), 979 Third Ave., New York 10022. **Tivoli TIV-3612 and Field #3742-FD**—Woodson Wallpapers (T), 979 Third Ave., New York 10022. In back: **California Dropcloth, Fling #621-2**—Vice Versa (T), 979 Third Ave., New York 10022. **Bed, Quilt,** 71 by 84 inches, crib quilt (others available to $950), **reproduction quilt rack, Shaker design,** $185—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Chair available with fabrics by Souleiado**—Pierre Deux (R), 870 Madison Ave., New York 10021. **Striped apron, potholder, spatterware dinner plate and bowl** by Town & Country—Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., New York 10021. **Teakettle**—Macy's, Herald Square, New York 10001. **Wells painted basket with handle**—The Gazebo (R), 660 Madison Ave., New York 10028. **D. Porthault sachet**—Henri Bendel (R), 10 W. 57th St., New York 10019. **Bassano pitcher and bowl**—Mitteldorfer-Straus (T), 41 Madison Ave., New York 10010 available at La Cuisinière (R), 867 Madison Ave., New York 10021. **Queen's Ware Fine Earthenware,** LAV/CC Shell pattern, $100 per place setting and **fine bone china,** $180 per five piece place setting—Wedgwood (M), Wedgwood Plaza, Lyndhurst, NJ 07071. **Ceramic trivet,** 6 by 10 inches—The Gazebo (R), 660 Madison Ave., New York 10021.

● *Page 20:* **Spatterware including vase,** $500—John Copper (M & MO), 420 A Zena, Woodstock, NY 12498. **Wallpaper and napkins,** Marimekko 3 by Motif collection—Marimekko (R), 7 W. 56th St., New York 10019 (wallcovering at retailers nationwide). **Glass vase,** Galaxy by Kosta Boda Artist Collection, 10½ inches high—Kosta Boda (T), 225 Fifth Ave., New York 10010 available at Royal Copenhagen Porcelain (R), 683 Madison Ave., New York 10022. **Plates**—Gordon Foster (R), 1322 Third Ave., New York 10021. **Sewing/jewelry box, tea cozy, square tablecloth, napkins, also egg cozy,** $4.50, **tissue box with cover,** $13, **lampshade and lampbase,** $51, **ceramic tiles,** $3 per tile, **cosmetic bags,** $21 and $16, **sewing kit,** $12—Laura Ashley (R), 714 Madison Ave., New York 10021; 1827 Union St., San Francisco 94123; Prat St. Pavilion, Harbor Place, Baltimore 21202. **Mini Madeline wallpaper** ($27.95 per roll) **and fabric** ($24.45 per yard), Warm & Natural collection—Prelude Designs (M), 1 Hayes St., Elmsford, NY 10523. **Blue hanging corner cupboard, pillows:** large, $20; small, $5; bear, **Shaker boxes, houses, blue house plate, small homespun pillows, rag place mat, cosmetic bag, chowder bowls, band-box, large quilt pillow, Nancy Thomas bird, large quilt bear, wooden heart hanger, homespun hearts on hanger, small blue spatterware bowl with handle,** $5 each, **and heart butter/soap dish,** $12—The American Country Store (R), 969 Lexington Ave., New York 10021. **Quilt,** 72 by 80 inches, **chair, pitcher, rag rug**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021.

COLOR

● *Pages 66 to 67:* **Blocks wallpaper,** Marimekko 3, $24.95 per roll—Motif (M), 15 Beechwood Ave., New Rochelle, NY 10801; write for availability. **Spaghetti chairs**—ICF (T), 305 E. 63rd St., New York 10021. **Assorted pillows**—Macy's (R), Herald Square, New York 10001. **Bookcase**—Funktio (M), Helsinki, Finland. **Black and white lacquered wood chair** designed by Syboldt Van Ravenstein—Furniture of the Twentieth Century (T & R), 154 W. 18th St., New York 10011.

PEACH/PINK

● *Page 69:* Just Stripes **wallpaper** behind iris from The House You Live In designed by Bob Van Allen, $13.90 per roll—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122; write for availability.

BLUE/GREEN

● *Pages 70 to 71:* **Designer:** Kemp Interiors, 160 Park Ave., New York 10028. **Damascus Srinigar handwoven chain stitch rug** made in Kashmir, India, 9 by 12 feet, $3,240—Saxony Carpet (T), 979 Third Ave., New York 10022. Other furnishings and accessories available through designer, Kemp Interiors.

BLUE AND WHITE

● *Pages 72 to 73:* **White cotton parasol**—Laura Ashley (R), 714 Madison Ave., New York 10021. **Chair frames**—Triconfort (T), 200 Lexington Ave., New York 10016. **Chair slings** made by—Harold Rudin Decorators Inc. (T), 753 Ninth Ave., New York 10019. **Fabrics on deck chairs** *(left to right):* **Jaybee** #4061 in blue, 100 percent cotton, 48 inches wide—Alan Campbell Inc. (T), 979 Third Ave., New York 10022. **Beaumont Stripe** #88048-4, glazed chintz, 54 inches wide—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Leaf** #3852-LE, 100 percent cotton, 54 inches wide—Woodson Wallpapers (T), 979 Third Ave., New York 10022. **Hot Line** #7615-2, 100 percent cotton, 48 inches wide—Carleton V (T), 979 Third Ave., New York 10022. **Maximilien** #11123, **Bleu** #14, 100 percent cotton, 55 inches wide—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. **Feuillage** #1007-A in blue, 100 percent silk, 50 inches wide—Randolph & Hein Textiles (M) through LCS Inc. (T), 1059 Third Ave., New York 10021. **Antoinette Glazed Chintz** #56282.04 in blue mist and white, 100 percent cotton, 34 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. **Lamballe** in cobalt, 100 percent cotton, 54 inches wide—Fabriyaz (T), 41 Madison Ave., New York 10010. **Rolls:** 1. **Hot line** #7615-2, 100 percent cotton, 48 inches wide—Carleton V (T), 979 Third Ave., New York 10022. 2. **Yankee Pin Stripe** #8000-2, 100 percent cotton, 54 inches wide—Carleton V (T), 979 Third Ave., New York 10022. 3. **Candy Stripe** #88049-5 in blue, 100 percent cotton, 54 inches wide—Cowtan & Tout Inc. (T), 979 Third Ave., New York 10022. 4. **Yankee Pin Stripe** #8000-12, 100 percent cotton, 54 inches wide—Carleton V (T), 979 Third Ave., New York 10022. 5. **Beaumont Stripe** #88048-4, glazed chintz, 54 inches wide—Cowtan & Tout (T), 979 Third Ave., New York 10022. 6. **Aurora** #61242.01 in blue on white, 100 percent cotton, 59 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. 7. **Peaweed Cotton Print** #661922.01 in pale blue, 100 percent cotton, 48 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. 8. **Eve** #11101 in bleu 64, 100 percent cotton, 51 inches wide—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. 9. **Dragon Scales** #1003 A in bleu, 100 percent silk, 50 inches wide—Randolph & Hein Textiles (M), through LCS Inc. (T), 1059 Third Ave., New York 10021. 10. **Bermuda Coral** #1100B, glazed chintz, 54 inches wide—Cowtan & Tout (T), 979 Third Ave., New York 10022. 11. **Sea Coral** #6054 A, glazed chintz—Cowtan & Tout (T), 979 Third Ave., New York 10022. 12. **Fontana** #FON-3302, 100 percent cotton, 53 inches wide—Woodson Wallpapers (T), 979 Third Ave., New York 10022. 13. **Stratton** #5554 in blue/gray, 100 percent cotton, 54 inches wide—Cowtan & Tout (T), 979 Third Ave., New York 10022. 14. **Antoinette Glazed Chintz** #56282.04 in blue mist and white, 100 percent cotton, 34 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. 15. **Maximilien** #11123 in bleu 14, 100 percent cotton, 55 inches wide—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. 16. **Feuillage** #1007-A in blue, 100 percent silk, 50 inches wide—Randolph & Hein Textiles (M) through LCS Inc. (T), 1059 Third Ave., New York 10021. 17. **Jaybee** #4061 in blue, Allan Campbell. 18. **Rapallo Warp** #2300 B, glazed chintz, 54 inches wide—Cowtan & Tout (T), 979 Third Ave., New York 10022. 19. **Lamballe** in cobalt, 54 inches wide—Fabriyaz (T), 41 Madison Ave., New York 10010. 20. **Bagatelle** #4116/56, 93 percent rayon, 7 percent cotton, 51 inches wide—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. 21. **Wicker** #WIC-3352, 100 percent cotton, 53 inches wide—Woodson Wallpapers (T), 979 Third Ave., New York 10022. 22. **Leaf** #3852-LE, 100 percent cotton, 54 inches wide—Woodson Wallpapers (T), 979 Third Ave., New York 10022. 23. **Beleares Ottoman Print** #78252.04, 100 percent cotton, 51 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. 24. **Chantal** #11051 in bleu 58, 100 percent cotton, 51 inches wide—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. 25. **Byzance** #PF-130, in blue, 100 percent cotton chintz, 50 inches wide—Papiers Peints Inc. (T), 979 Third Ave., New York 10022.

BLACK/WHITE

● *Pages 74 to 75:* Designer, Trade Winds Inc., 141 Newbury St., Boston 02116. All fabric—Brunschwig & Fils (T), 420 Boylston St., Boston 02116; 979 Third Ave., New York 10022. **Chinese leather boxes**—Any Old Thing (R), Boston. **Lampshades**—Blanche P. Field Inc. (T), 420 Boylston St., Boston 02116. **Carpet**—Stark Carpet Corp. (T), 42 Boylston St., Boston 02116; 979 Third Ave., New York 10022. **Lampshades**—Blanche P. Field Inc. (T), 420 Boylston St., Boston 02116. **All furnishings, accessories, pillows, lighting**—Trade Winds Inc., 141 Newbury St., Boston 02116. **Paintings**—Harcus Karkow Gallery Inc. (R), 7 Newbury St., Boston 02116. **Plants**—Bough Haus Interior Planting, 22 Grove St., Wellesley, MA 02181.

WINTER & SUMMER VIEWS OF ONE-ROOM LIVING

● *Page 76 to 79:* **Designer:** Mr. George Davis (R), Granary Gallery, Old South Wharf, Box 1403, Nantucket, MA 02554. **Muslin,** 108 inches wide, $6 per yard (available up to 20 feet wide)—Charles H. Stewart Co. (R), PC Box 187, 8 Clarendon Ave., Sommerville, MA 02144.

GROWING TOGETHER

● *Page 90:* **Tablecloth, cotton damask fabric,** 54 inches wide, $10 per yard—Cherchez (R), 864 Lexington Ave., New York 10021. **Blue Agate stoneware dishes**—Bennington Potters (R), 324 County Street, Benning-

ton, VT 05201. **Beaumont crock of cosmos,** $98, **spongeware pitcher,** $20—American Country Store (R), 969 Lexington Ave., New York 10021. **Bread basket**—Gordon Foster (R), 1322 Third Ave., New York 10021.

DECORATING AT RETAIL

● *Pages 94 to 95:* **Tricia Guild Soft Furnishings collection**—Tricia Guild Inc. (M), Penthouse 2000, 220 Fifth Ave., New York 10001; available at Macy's, San Francisco and New York; Bullock's, Los Angeles, Del Amo and Sherman Oaks, CA; Lazarus, Columbus, OH and Castleton Sq., Indianapolis, IN; Bamberger's, Rockaway, NJ and Springfield, PA.; also at other fine department and specialty stores. **Daisy Patch #79128 wallpaper; Daisy Patch border #79118,** Tricia Guild Soft Furnishings collection—Imperial Wallcoverings (M), 23645 Mercantile Rd., Beachwood, OH 44122. Wallpapering and workmanship—Jeannette Martin, Box 155, Yaphank, NY 11980. For a free copy of *The Wallcovering How-To Handbook* write: The Wallcovering Information Bureau, Box HB 1, 66 Morris Ave., Springfield, NJ 07081. **Misty #7923F30 fabric on window and round table coverlet,** 100 percent cotton, 54 inches wide; **Flower Market #7919F87 fabric on love seat,** 100 percent cotton, 54 inches wide, Tricia Guild Soft Furnishings collection—Anju/Woodridge Fabrics (M), 295 Fifth Ave., New York 10016. **Fabric, ribbon and appliqué pillows,** Tricia Guild Soft Furnishings collection; Pillows of California (M), 743 Santee St., Los Angeles 90014. **Posies/Berries comforter and shams,** 50 percent cotton/50 percent polyester—Countess York Ltd. (M), 1040 Avenue of Americas, New York 10018. **Sisal rugs,** 9 by 12 feet—Azuma (R), 666 Lexington Ave., New York 10022. **Love seat** #2820-63, 28 by 63 inches; arm height 26 inches, seat height 19 inches—Tomlinson Furniture (M), 221 High Avenue West, P.O. Box 2408, High Point, NC 27261. **Steel day bed,** 32 by 80 inches, **round basket** (on table)—LCS Inc. (T), 1059 Third Ave., New York 10021. **Blanket chest, antique bench, canisters, metal bowl, brass candlesticks, canes, parasol and stand, hunt painting, botanical prints, sampler**—White Horse Antiques (R), Montauk Highway, Quogue, NY 11959. **Pine console, crock, oak coffee table, windsor chairs, leather and brass canister, shallow basket**—Ann-Morris Antiques (T), 239 E. 60th St., New York 10022. **Spearmint Ribbons lamp #331**—Robert Abbey Inc. (M), 230 Fifth Ave., Suite 1201, New York 10001. **Twig basket**—Artistry in Flowers (R), Hampton Rd., Southampton, NY 11968. **Bamboo-handle basket**—Gordon Foster Antiques (T & R), 1322 Third Ave., New York 10021. **Window box baskets**—The Crate and Barrel Catalog (MO), 195 Northfield Road, Northfield, IL 60093. **Garden books**—Books & Co. (R), 939 Madison Ave., New York 10021; Madison Avenue Bookshop (R), 833 Madison Ave., New York 10021.

● *Page 96:* **Daisies #7912F17 shirred fabric in desk area,** 50 percent cotton/50 percent polyester, 48 inches wide, Tricia Guild Soft Furnishings collection—Anju/Woodridge Fabrics (M), 295 Fifth Ave., New York 10016. White wicker chair and antique pillow—White Horse Antiques (R), Montauk Highway, Quogue, NY 11959. **Illusions lamp #320**—Robert Abbey Inc. (M), 230 Fifth Ave., Suite 1201, New York 10001. **Baskets**—Third Avenue Bazaar (R), 1362 Third Ave., New York 10021. **Books**—Books & Co. (R), 939 Madison Ave., New York 10021. **Sterling silver antique fountain pen, pewter mugs**—Vito Giallo Antiques (R), 966 Madison Ave., New York 10021. **Inkwell and stand**—Ann-Morris Antiques (T), 239 E. 60th St., New York 10022. **Baskets**—Gordon Foster Antiques (R & T), 1326 A Third Ave., New York 10021. **Loveseat** #2820-62—Tomlinson Furniture (M), 221 High Avenue West, P.O. Box 2408, High Point, NC 27261. **Flower Market #7919F87 fabric,** Tricia Guild Soft Furnishings collection, 100 percent cotton, 54 inches wide—Anju/Woodridge (M), 295 Fifth Ave., New York 10016. **Fabric and ribbon pillow,** Tricia Guild Soft Furnishings collection. **Daisy Patch border #79118,** Tricia Guild Soft Furnishings collection—Imperial Wallcoverings (M), 23645 Mercantile Road, Beachwood, OH 44122. **Daisies #7912F17 balloon shade fabric,** Tricia Guild Soft Furnishings collection, 50 percent cotton/50 percent polyester, 48 inches wide—Anju/Woodridge Fabrics (M), 295 Fifth Ave., New York 10016. **Climbing Rose shower curtain,** 50 percent cotton/50 percent polyester; towels, 100 percent cotton, both in apricot—Collins & Aikman Bath Fashions (M), 295 Fifth Ave., New York 10016. **Pittsburgh Paint Smiles #P2664 pink paint,** oil base, low luster—Janovic Plaza (R), 159 W. 72nd St., New York 10023. **Table coverlet and pink cream pitcher,** The Tricia Guild Soft Furnishings collection; **Misty #7923F30 fabric with appliqué flowers,** 100 percent cotton—Anju/Woodridge Fabrics (M), 295 Fifth Ave., New York 10016.

● *Page 97:* **Posies 70-inch round tablecloth** (underneath lace tablecloth), The Tricia Guild Soft Furnishings collection—Mosseri Inc. (M), 225 Fifth Ave., Suite 645, New York 10010. **White lace sheets,** (Wamsutta) 50 percent cotton/50 percent polyester; **Tricia Guild Sheets** available in 3 coordinated patterns—Wamsutta (M), 111 West 40th St., New York 10018. **Posies/Berries comforter**—Countess York Ltd. (M), 1040 Avenue of Americas, New York 10018. **Pink teapot**—The Tricia Guild Soft Furnishings collection. **White teacups and saucers**—The Pottery Barn (R), 117 E. 59th St., New York 10022. **Fine white china with roses**—White Horse Antiques (R), Montauk Highway, Quogue, NY 11959. Spearmint Daisy, 50 percent cotton/50 percent polyester **napkins**—Mosseri Inc. (M), 225 Fifth Ave., Suite 645, New York 10010. **Sterling sugar bowl and teaspoons**—Vito Giallo Antiques (R & T), 966 Madison Ave., New York 10021. **Window shades**—Maury Shor Inc. (T), 1056 Washington Ave., Bronx, New York 10456. **All flowers**—Artistry In Flowers (R), 29 Hampton Road, Southampton, New York 11968; Baywood Inc., Montauk Highway, Water Mill, NY 11976.

KITCHEN OF THE MONTH

● *Pages 98 to 99:* **Designer:** Gregg-Linburg Associates; Architect: Glenn H. Gregg, AIA, 75 Whitney Ave., New Haven, CT 06511. **Construction:** Naugatuck Mill Work (R), Perock Road, Naugatuck, CT 06770. **Refrigerator/freezer**—Sub-Zero (M), Madison, WI 53711. **Cook top/grill**—Jenn-Air Corporation (M), 3035 North Shadeland, Indianapolis, IN 46226. **Oven/microwave**—Thermador/Waste King (M), 5119 District Blvd., Los Angeles 90040. **Dishwashers**—KitchenAid division, Hobart Corporation (M), Troy, OH 45374. **Washer & dryer**—The Maytag Co. (M), Newton, IA 50208. **Sinks**—Elkay Manufacturing Co. (M), 2222 Camden Court, Oak Brook, IL 60521. **Sink trim**—Moen division (M), 377 Woodland Ave., Elyria, OH 44036. **Paint**—PPG Industries (M), 1 Gateway Center, Pittsburgh, PA 15222. **Carillo Mexican quarry tile,** 8 by 8 inches, **flooring and base; glazed wall tile,** 4 by 4 inches—Elon Inc. (M), 642 Saw Mill River Rd., Ardsley, NY 10502. **Downlites and chrome bases**—Lightolier (M), 346 Claremont Ave., New Jersey City, NJ 07305. **Custom-made countertops**—Formica Corp. (M), 120 E. 47th St., Cincinatti, OH 45202. **Butcher block in maple**—J&D Brauner (M), 298 Bowery, New York 10012. **Polished chrome wire pulls in kitchen cabinet**—Stanley Corporation (M), 195 Lake St., New Britain, CT 06050. **Bentwood stools with natural cane**—Thonet (T), 305 E. 63rd St., New York 10021. **Table base**—Johnson Industries (M), 1424 Davis Rd., Elgin, IL 60120. **Corbusier bentwood armchairs in natural cane**—Stendig Inc. (T), 410 E. 62nd St., New York 10021. **Rug**—Fab-India (T), Rt. 44, Canton, CT 06019. **Baskets**—Primitive Artisan (T), 225 Fifth Ave., New York 10010. **Antique basket**—America Hurrah (R), 316 E. 70th St., New York 10021. **Antique copper pots**—Ann-Morris Antiques Inc. (R), 239 E. 60th St., New York 10022. **Jonquil dinnerware, waiter's pitcher**—Conran's (R), 160 E. 54th St., New York 10022. **Pitcher holding flowers, Capri platter and bowl**—Tognana USA Corp. (M) (T), 41 Madison Ave., New York 10010. **Plants and flowers**—Carlson Kayla, 115 W. 28th St., New York 10001. ■

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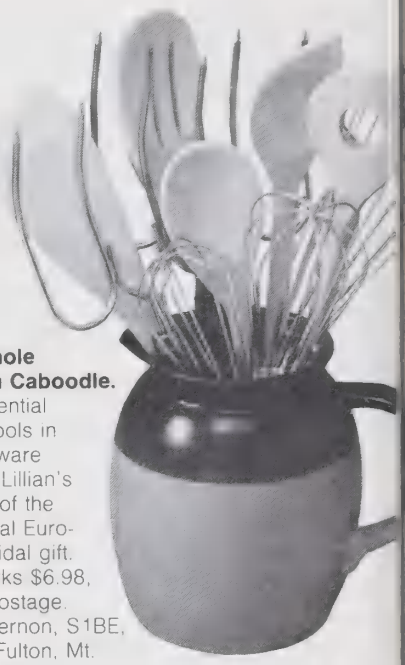
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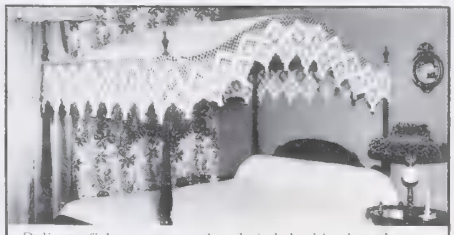
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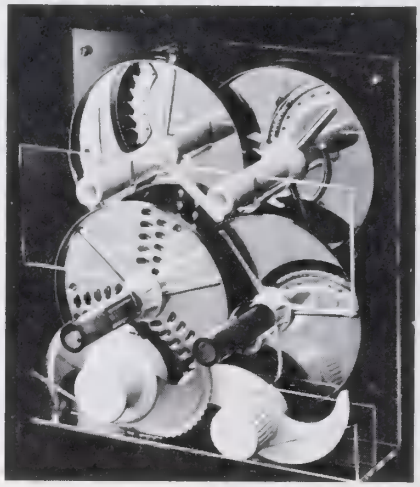
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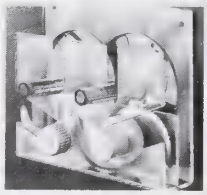
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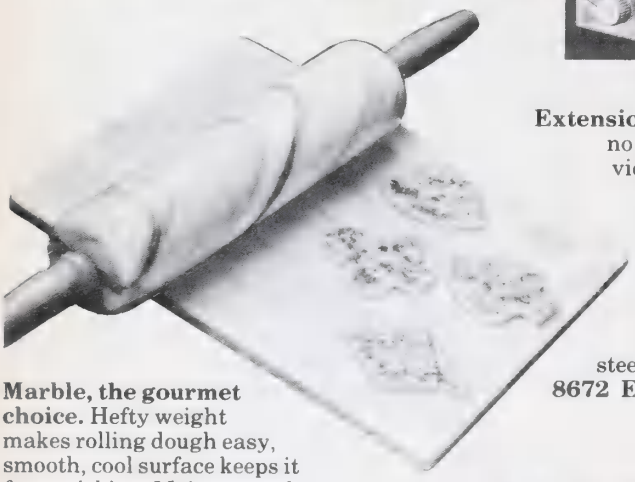


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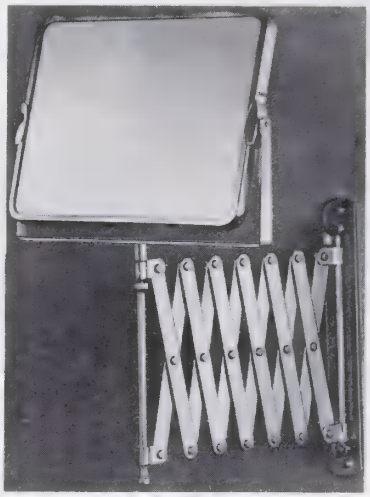


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Marble, the gourmet choice. Hefty weight makes rolling dough easy, smooth, cool surface keeps it from sticking. Moisture and grease don't penetrate, cleans with a damp cloth. Our imports.
5424 Rolling Pin, 5¼ lbs., 18" long, wood handles. **$15.98**
6645 Oblong Server/Pastry Board, 9 x 11 x ⅜". **$9.98**
6690 Both. 1 Set $24.98



5 covered baskets for 500 uses! Natural seagrass, hand-woven in China, tightly constructed, each with a handle on the lid. Sizes from 7½ x 5½ x 3¼" deep to 5¼x3¼x2¼" deep, nest for storage. Set of 5, our import, fabulous value.
6610 Five Covered Baskets. 1 Set $11.98

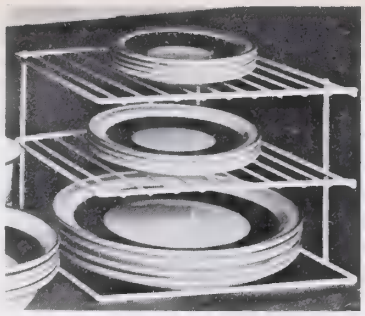


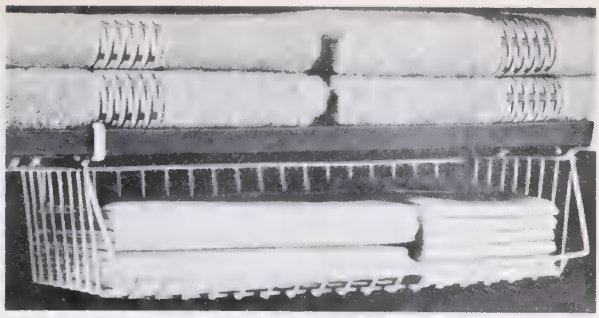
For garlic lovers: stoneware keeper maintains freshness longer 4½ x 4½", now on sale. Aluminum press from Italy makes pressing easy, cleanup a snap, 6¼".
8047 Both. 1 Set $9.98
6838 Keeper, was $7.98. **$6.98**
8046 Press $3.98

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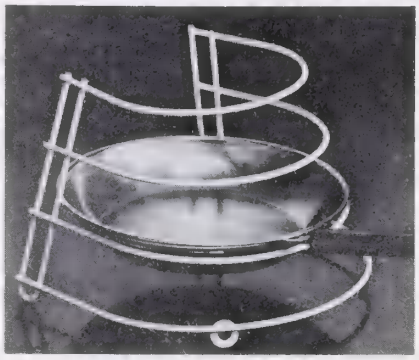
Lillian

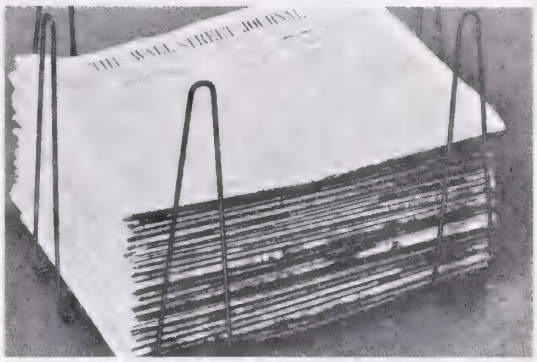
your home efficient, organized."

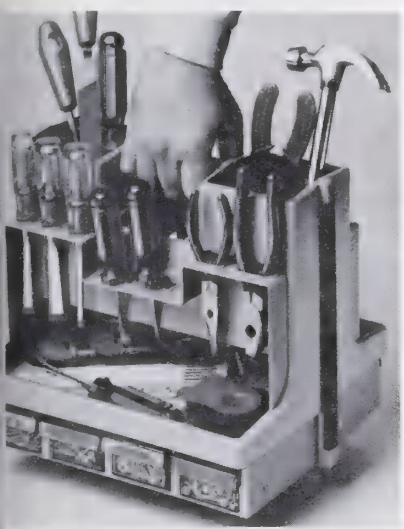




Wasted space can be better-used—our 4 Italian racks show how. All our own imports, crafted of tough and durable vinyl-clad steel.
9318 Corner Rack makes 3 shelves in the space of 1. 7½ x 10 x 10", 7½" tall, white. **$4.98**
2 for $9.50
9707 Undershelf slips on shelf without tools. White, 19¾ x 9¾", 6" deep. **$4.98** **2 for $9.50**
6252 Skillet Rack holds 4 from 6½" to 12" diameters, to 2½" deep. White, 8" tall. **$7.98** **2 for $14.98**
6491 Newspaper Rack, ours alone. Brown, 16 x 12 x 12" tall, folds flat. **$9.98** **2 for $18.98**

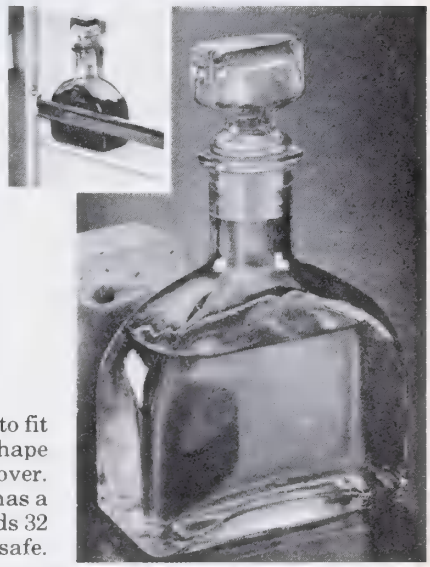






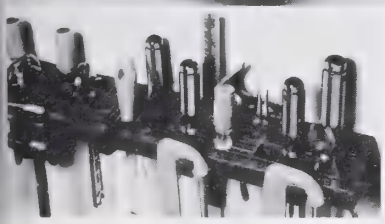
Sale! World's best tool organizer—even won a European award for design excellence. Light but tough blue plastic, 6 compartments, 22 cut-outs for every tool you own. 8 acrylic drawers hold nails, screws, small accessories. 12¾ x 11 x 11¾" tall with carrying handle, our own import from Italy (tools not included).
6237 Tool Organizer, was $16.98. **$12.98**

5550 Tool Grid (small view), mounts on the wall, holds over 200 tools—even a saw. Same tough blue plastic as above, 22½ x 5 x 2¼". **$6.98** **2 for $12.98**



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Country glass decanter, designed to fit refrigerator door—has a well-balanced shape that's easy to grip but hard to tip over. Our exclusive handmade import from Italy has a tight plastic seal on the stopper. Holds 32 oz., 6 x 2¾ x 9¾" tall, dishwasher-safe.
6103 Decanter $5.98
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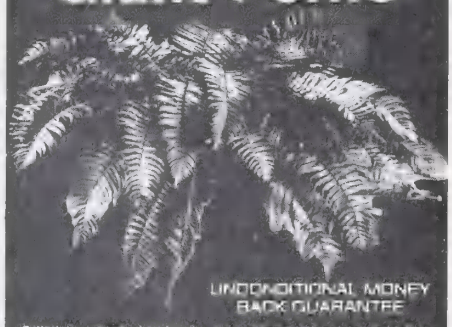
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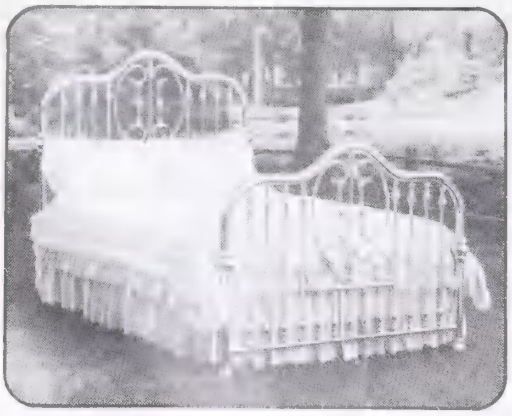


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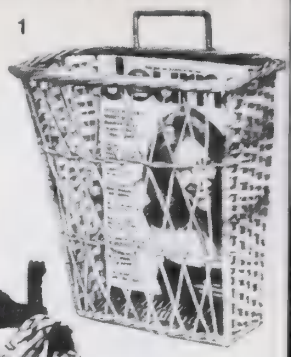
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2 Indian Crewel hand embroidered in colorfu wool on hand woven natural cotton for upholstery draperies, bedspreads etc. Twenty designer an traditional multi-tone designs. 52" wide. From $1 per yard. Shipping charges extra. Visa, MC welcome. Catalog & swatch, $1. Gill Imports, Dep HB-183, Box 73, Ridgefield, CT 06877

3 If You Sew Or Knit these 2⅛" x ⅞" wove cotton labels are just your style. Choose: Hand made By, Original By, Fashioned By or Made Es pecially For You By, and print your name. 20 la bels any one style including name $4.95; 40 $7.95; 80, $11.95. Add $1 postage. Bruce Bolind HB-1 Bolind Bldg., Box 9751, Boulder, CO 8030

4 Americana Lovers Keep Up To Date wit a 13½ x 24" 1983 calendar that pictures the work of Charles Wysocki acclaimed as today's foremos "Americanist". Illustrations of 14 new painting and 25 miniatures are so special you'll be framin them. Free folder. $7.95 ppd. Amcal, Inc., HB 1050 Shary Court, Concord, CA 94518

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Today, the word "quality" is so overworked, it's hard to know what—if anything—it promises.

At The Talbots, we're very specific about what "quality" means, whether it's applied to our selection of classic clothing, shoes and accessories, or our one-to-one service.

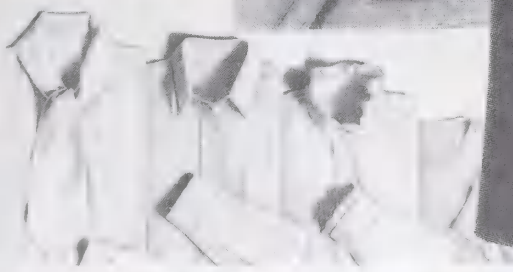
To explain why we think you might enjoy shopping at The Talbots, we'd like to tell you what we mean when we promise "quality."

WHAT WE MEAN BY "QUALITY."

No compromises in how an item is made.

Before we buy an item, and again before we sell it to you, our buyers and quality-control inspectors follow a comprehensive "quality of workmanship" checklist. Are the seams and finishing touches properly sewn? Are buttonholes expertly finished? Are matching colors exact—in all lighting—and is the color even throughout? If it's not good enough for us, it's not good enough for you.





Every tiny detail must have that certain quality that makes something a classic.

No compromises in design.

We demand that sure sense of classic fashion that makes an article of clothing "right." Every time you wear it—now or next year—it should make you feel and look your best. For example, we had a manufacturer redesign an oxford cloth shirt just for us, because we felt the original collar was just ¼" too long.

No compromises in service.

Our Personal Shoppers who answer the phones have all been trained to help you with your order. In addition to knowing about the size, fit and fabric of our fashions, these Personal Shoppers are sensitive to the special needs of phone shoppers. If it's possible to answer your questions, they will. One customer asked if a waistband could be let out ¼". Our Personal Shopper measured. Another woman wondered if you could see through a blouse in the sunlight. Out went our Personal Shopper, blouse in hand. Of course, they'll also tell you when the article you want will be shipped—usually it's within 24 hours.



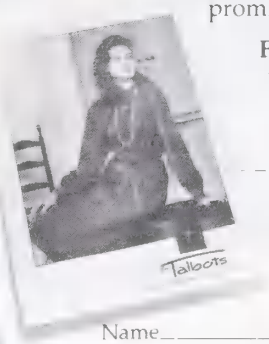
Personal Shoppers can even tell you how the fabric feels.

No compromises in the guarantee.

Ours is very straightforward. If you don't like something, send it back for refund or exchange. If you're not delighted when your order arrives, you shouldn't have to keep it.

WHAT DO YOU MEAN BY "QUALITY"?

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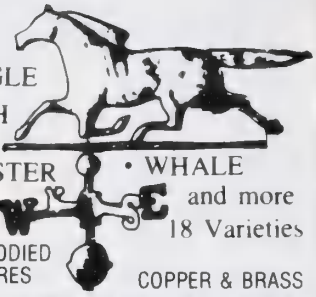


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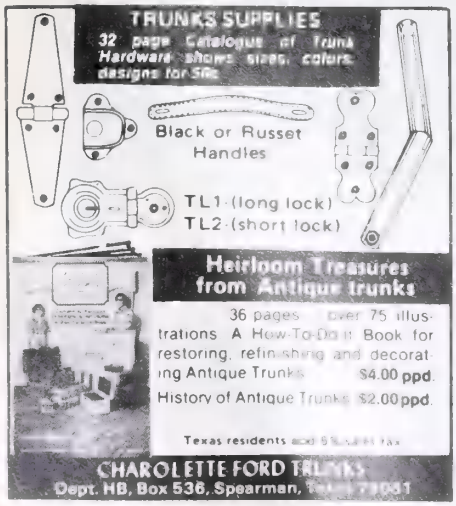
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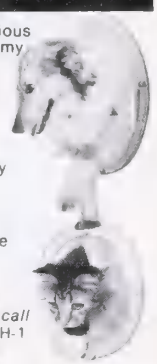
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1



2



3



4

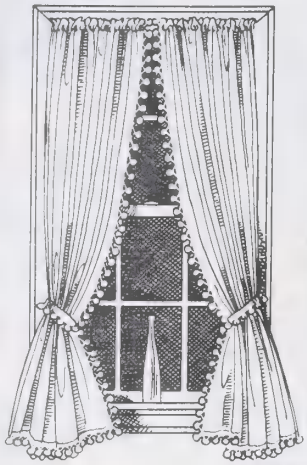
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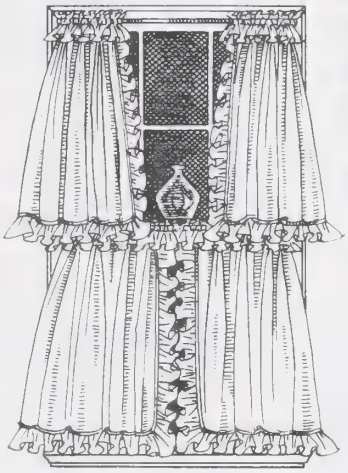


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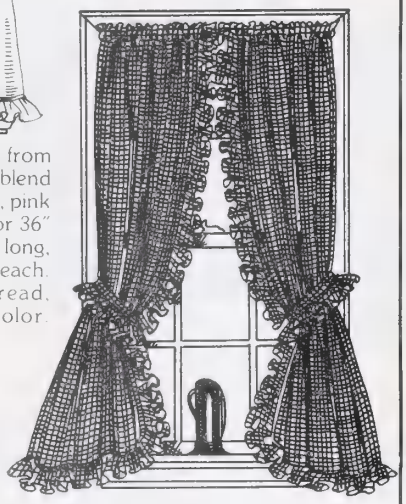


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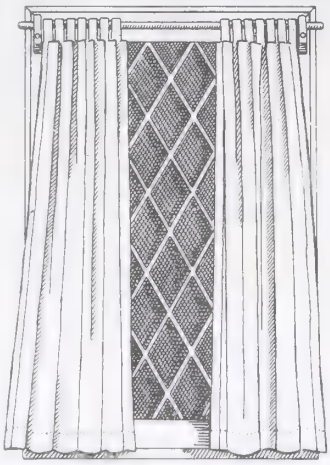


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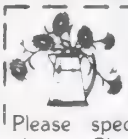
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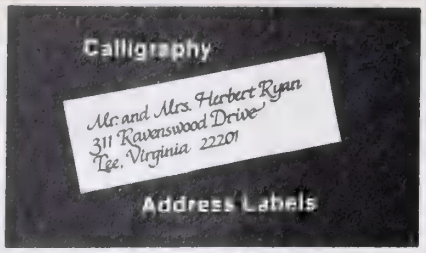
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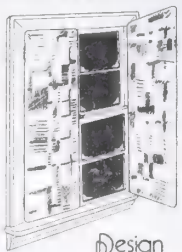
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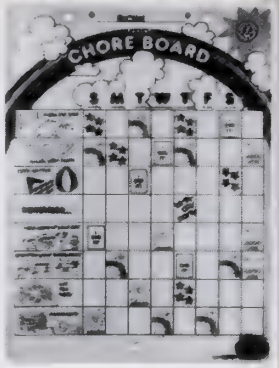
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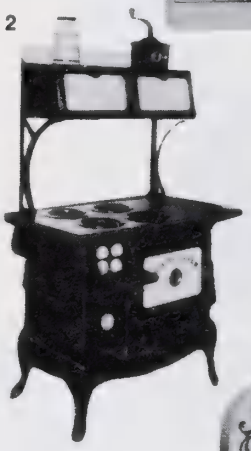
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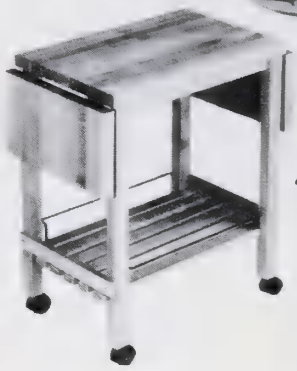
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3



4



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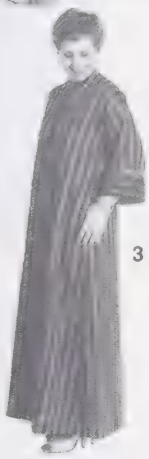
4 Drop Leaf Serving Cart has 1½" thick hard rock maple butcher block top. Measures 26 x 18" with leaves down; 48 x 18" with leaves up. 34"h. Guard rail rings slatted storage shelf below. Shipped assembled. $189 ship. chgs. coll. Visa, MC, AE. No COD's. Catalog $2. J & D Brauner, 1735 N. Ashland Ave., HB1, Chicago, IL 60622



1



2



3



4

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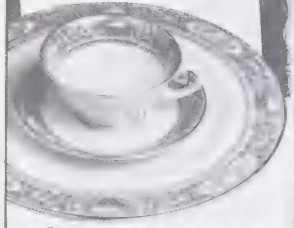
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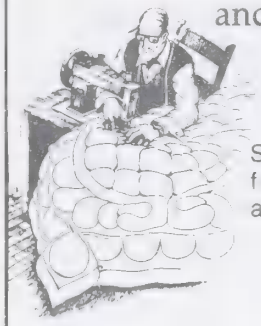
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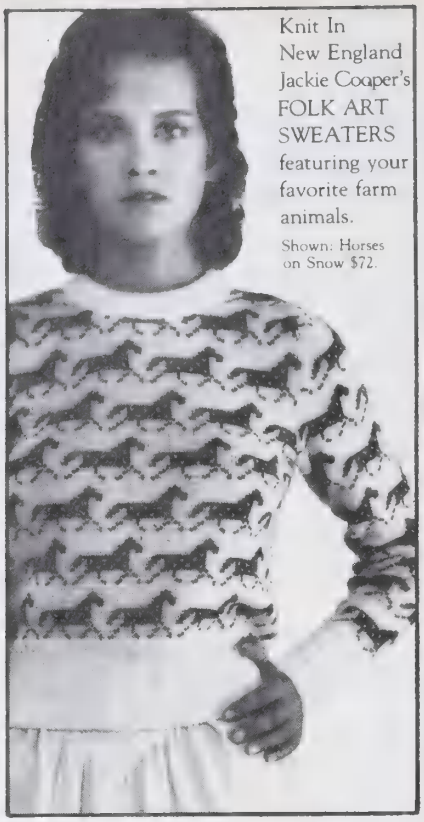
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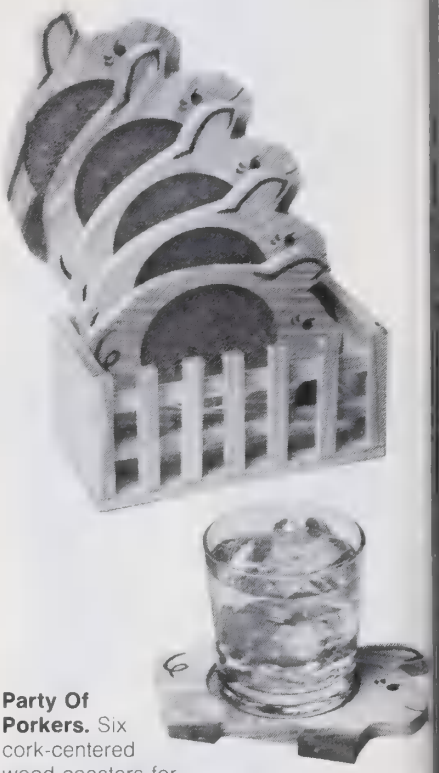
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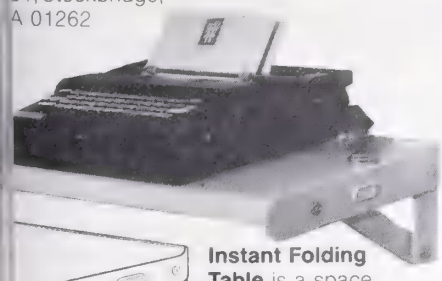
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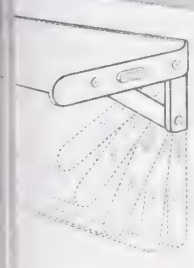


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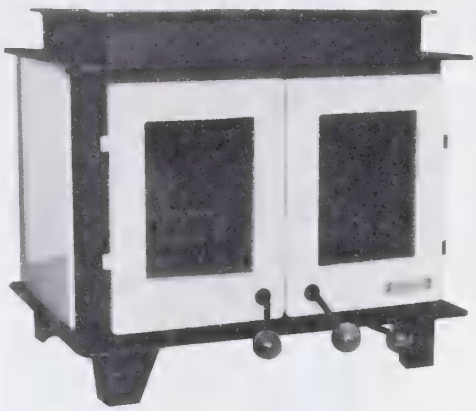




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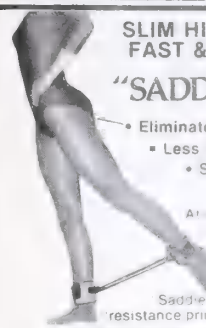
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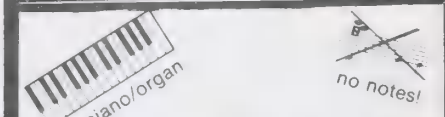
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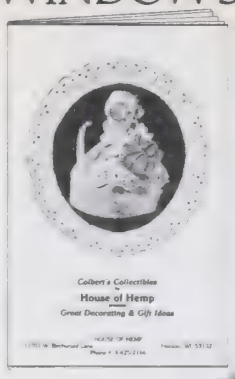
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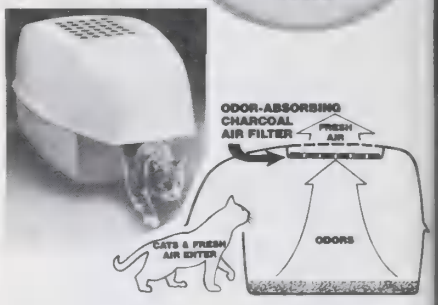
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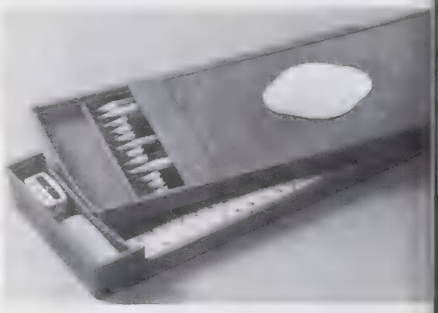
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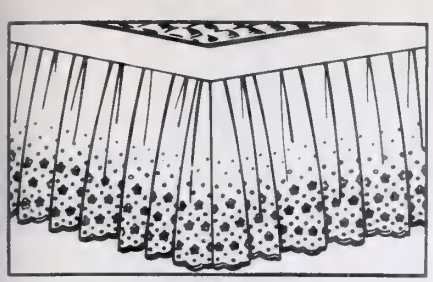

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1 Collectibles By Wisconsin Craftsmen Catalog filled with love knots, country painting pretty quilted vests and aprons, baby things, pe sonalized ornaments, etc. All as irresistible as th little mouse on the cover. Send $1 (refundable) Colbert's Collectibles by House of Hemp, HBE-11701 W. Birchwood Lane, Franklin, WI 53132

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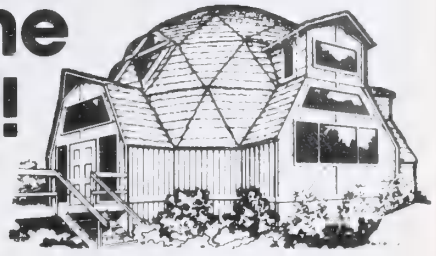
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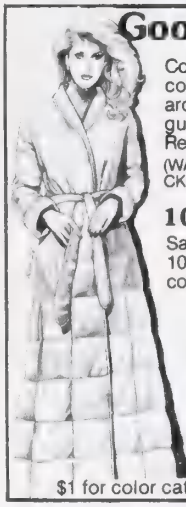


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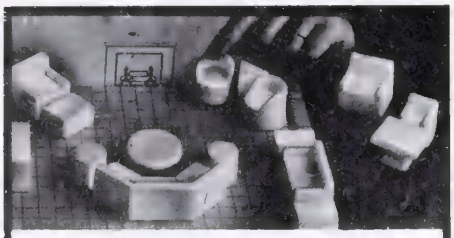
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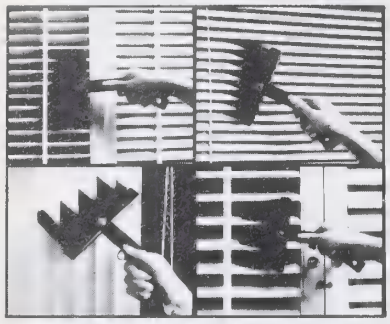
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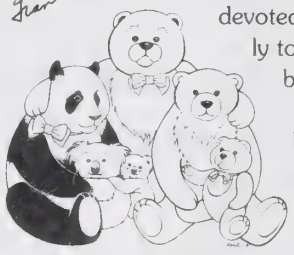
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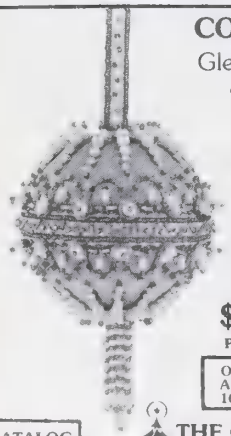
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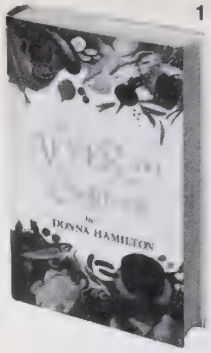
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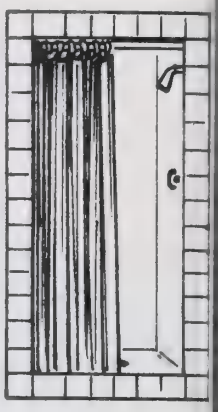
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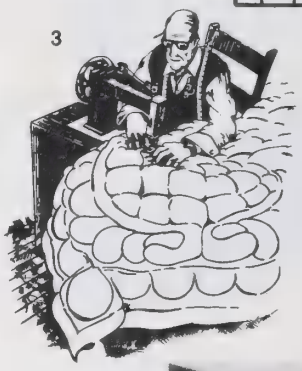
WINDOW SHOPPING



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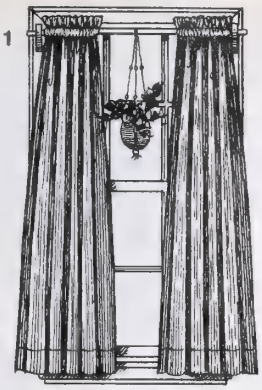
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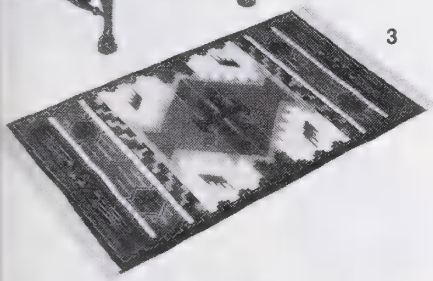
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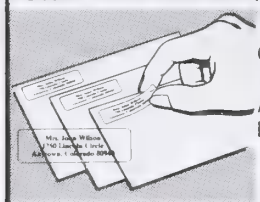
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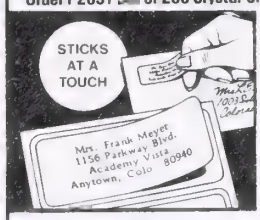
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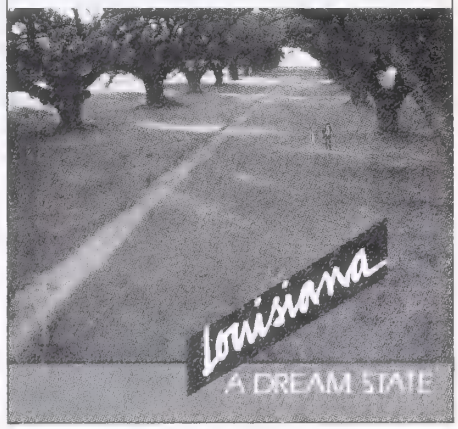
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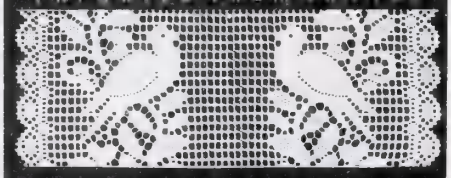
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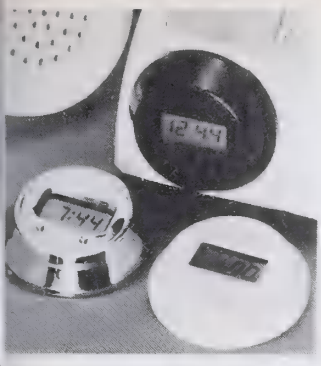
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2 House Warming Idea. Wood and coal burning stove with turn-of-the-century styling. Steel with cast iron top, fire chamber and doors. Lower door and ash pan makes cleaning convenient! $199.95 postpaid. Free brochure. Warmbrite Products, Dept. HB1, P.O. Box 7857, 100 Meadow Street, Warwick, RI 02887

3 Magnetic Attraction of giant dust brush is due to its electrostatic action. One million soft synthetic fibers "grab" lint, ashes, pet hairs, dust. Leaves surfaces dazzling. Gentle on fine fabrics. Reaches high shelves. 10½" cleaning head. 15" handle. $7.95 plus $1 postage. Bloomin' Loft, HB1, 417 S. Washington, Royal Oak, MI 48067

4 Tubmate™. If you can't enjoy the total relaxation of bathing without assistance treat yourself to this portable, water-powered chair. With its smooth lifting and lowering action getting in and out of the tub is safe and simple. Write for free brochure. American Stair-Glide Corp., 4001 E. 138th St., EHBQ-183, Grandview, MO 64030

1



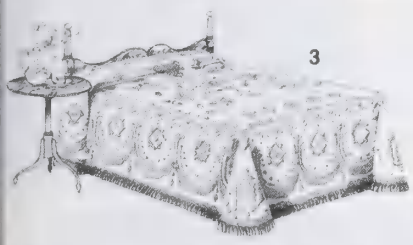
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2



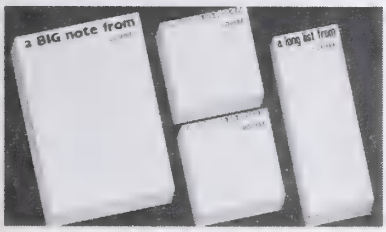
If You Know How To Sew you can whip up these glorious ruffled curtains in 10 easy steps. Pattern for curtains, valance, secondary ruffles, yardage chart, instructions for brackets, poles, installation. Swatches of fabric also available. All for $10 postpaid. Z's Country Rufflin', Dept. HB1, 301 Tanbridge Rd., Wilmington, NC 28405

3

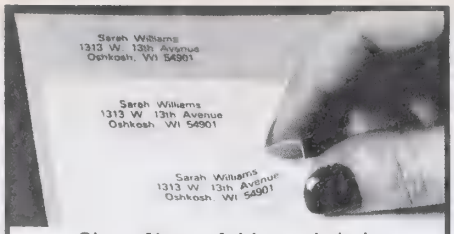


Bedspreads By Bates. Americana fan's favorite "Newport Legacy" design comes in snow white or antique white machine washable cotton. Twin $40; Full $45; Queen $55. Add $2.50 postage. MC, Visa welcome. Catalog $1 (includes $5 gift coupon). Westchester Curtains, HB183, Box 258, Ryder Station, Brooklyn, NY 11234

4



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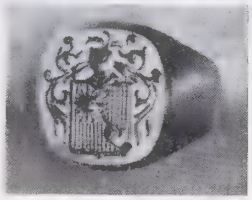
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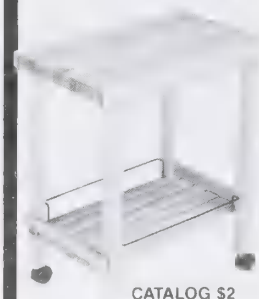
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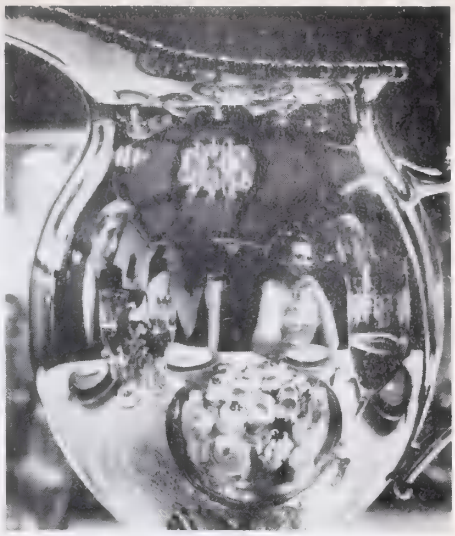


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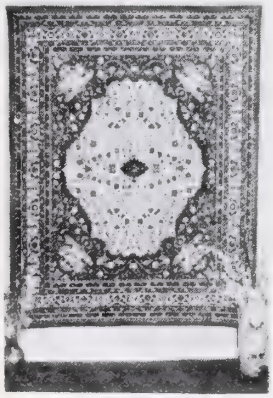
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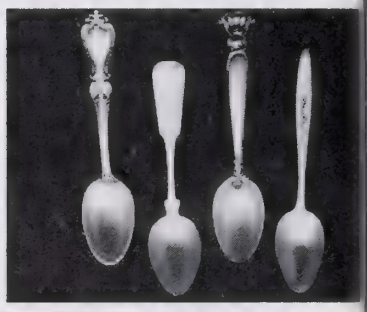
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2



3



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1



2

3





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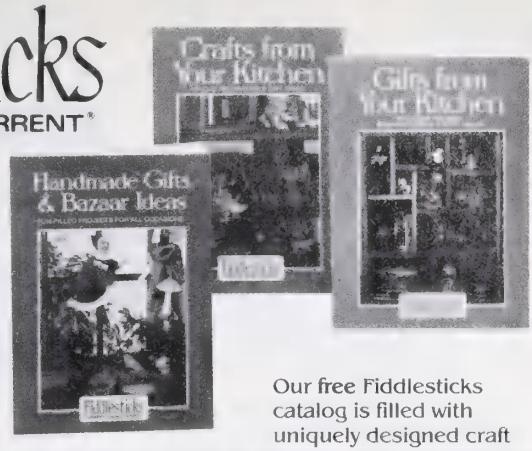
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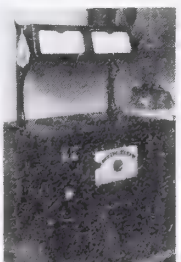
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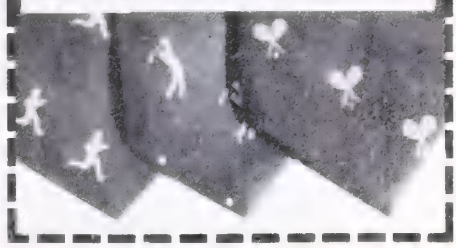
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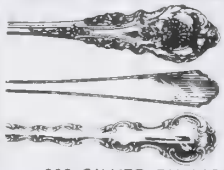
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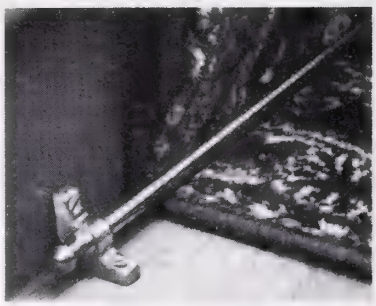
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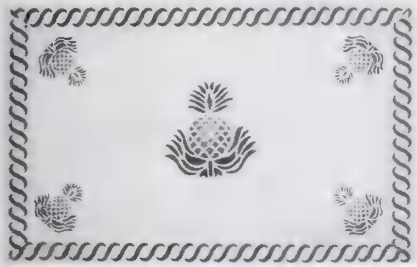
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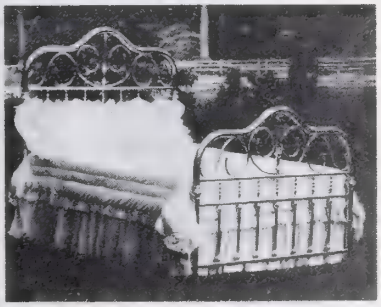
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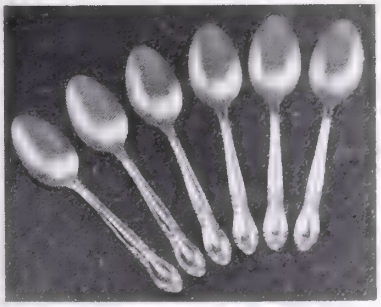
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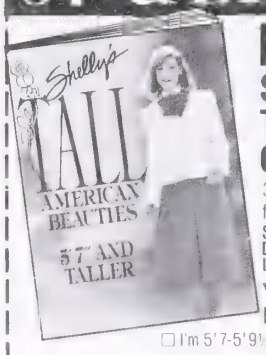
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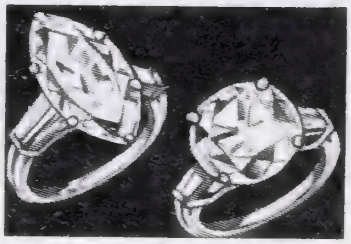


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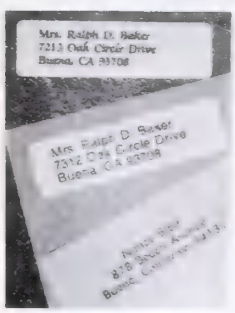
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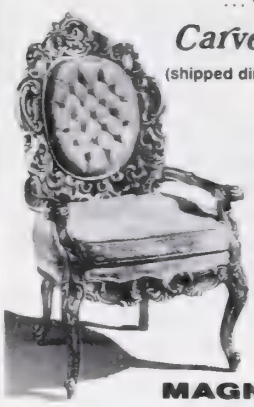
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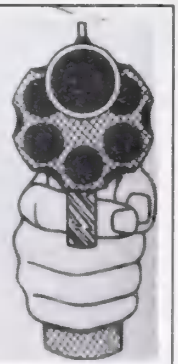
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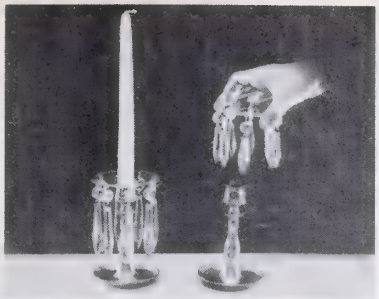
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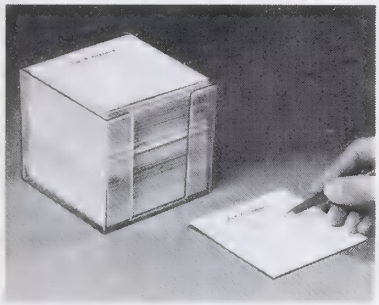
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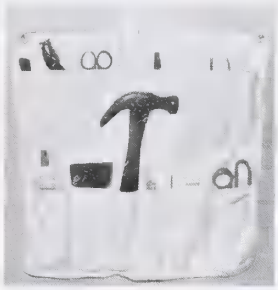
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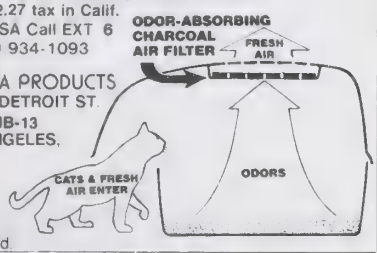
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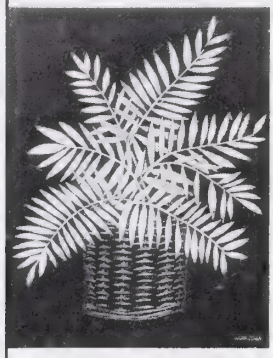
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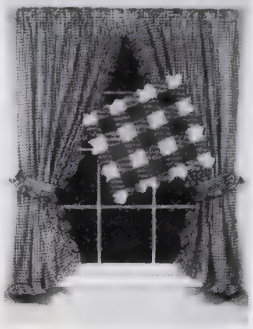
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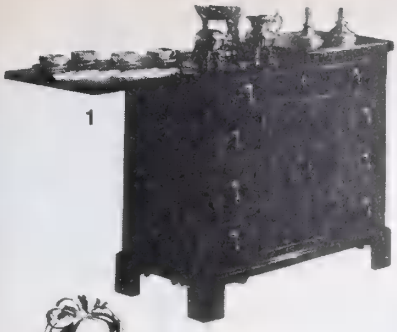
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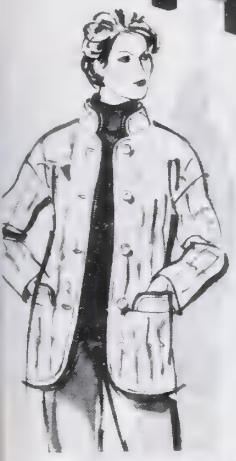
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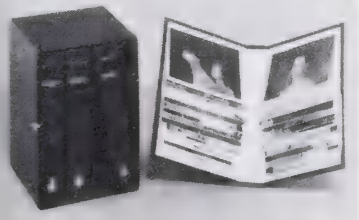
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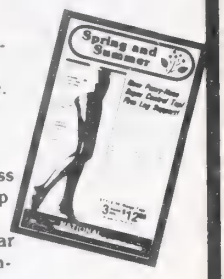
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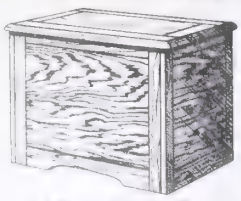
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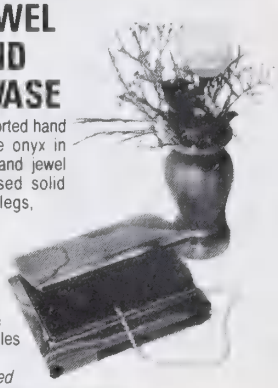
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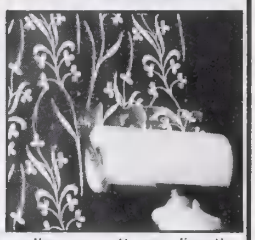
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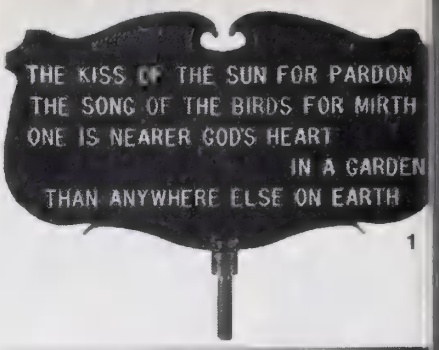
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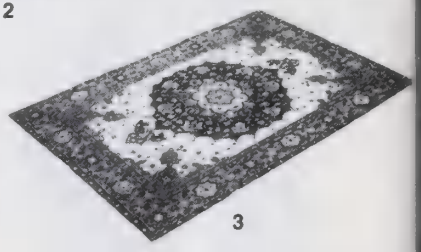
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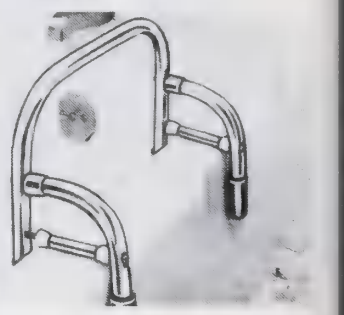
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LOUIS XV:

Elaborate Marquetry and Elegant Curves Typify This 18th-Century French Rococo Style

Classical motifs—scrolls, leaves, moldings—are placed in novel juxtapositions in an attempt to move away from furniture conceived in architectural terms

By MARVIN D. SCHWARTZ

The furniture style in France that was at its height between about 1730 and 1770 is known as Louis XV. Elegant and innovative, it is characterized by its human scale, asymmetrical curves and use of primarily traditional motifs in new combinations. Louis XV furniture shows off the cabinetmaker's skills more than any other style. The key examples were made by the greatest craftsmen who worked in Paris, providing furniture for the court and for wealthy patrons from around the world. Though Parisian cabinetmakers were primarily of French origin, skilled craftsmen of other nationalities were attracted to the center, so that one sees German and French names in the lists of cabinetmakers.



1

Walnut armchair made by Michael Gourdin around 1760 is of the flat-backed type known as *fauteuils à la Reine.* It is a prime example of Louis XV style.

Up to the 18th century elaborate furniture was conceived in architectural terms, typified by column-shaped legs. With the advent of the 18th century, just before the reign of Louis XV, a curved animal-shaped leg called the cabriole was introduced. By 1730 this leg, frequently light in scale, had become one of the curving shapes characteristic of the Louis XV style. Surface decoration was of prime importance, and bronze embellishments were often added to the basic wooden furniture forms.

The Louis XV style was part of the international rococo style—the word rococo was derived from the French *rocaille,* meaning rockwork, and *coquille,* shell. The name was first applied in the neoclassical era by critics who were horrified by the playfulness and seeming whimsy of Louis XV styling. Rococo influences had emerged as a reaction to the more monumental classical Renaissance and baroque styles in fashion in the 16th and 17th centuries. At the court of Louis XV, elegance was related to a more playful, relaxed behavior and comfort was a standard element of the new design. In furniture a number of new, small forms were introduced to make life a little easier. Furniture pieces made for the affluent were fabulous ornate statements with surfaces as elaborate as their curving shapes.

A close look at the ornament embellishing any piece will reveal that a good part of the decoration is based on classical motifs familiar a century earlier, but the scrolls, leaves and moldings—motifs that can be traced back to ancient Greece and Rome—were used in novel juxtapositions. Flowers and vines obscuring the decorative architectural elements made the results anything but classical. There was also an increased use

(Continued on next page)



2

Traces of the neoclassical style associated with Louis XVI are evident as early as the 1760s. In this example by P. A. Foullet (made between 1760 and 1770), the curving legs are in the Louis XV spirit. Oval medallions and bronze cornice supporting the marble top are more classical.



3

Sofa (canapé) is gilded and carved from beechwood by J. J. Pothier who worked from 1750 to 1780. Its curving ends and floral and scroll motifs are characteristic of rococo styling.

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LOUIS XV

Embellishment: Gold and Lacquer Add Exotic Highlights

of more exotic decoration with Chinese lacquer (either the real thing or an imitation by European painters).

While there were simpler interpretations made at a popular level by both Parisian cabinetmakers and those from other parts of Europe, the characteristic Louis XV examples had elaborately treated surfaces carved and painted or covered with elegantly patterned marquetry and bronze highlights.

Chairs were made of woods that were easier to handle, but most chests and tables were made of oak embellished with a veneer of exotic wood. Chairs were most frequently made of easily carved woods. Handsome examples might be made of walnut or beechwood, then painted or gilded. Backs of Louis XV chairs could be either flat or curved. Chairs with flat backs, such as the example by Gourdin *(previous page),* were called *fauteuils à la Reine,* while chairs with concave-shaped backs and curved, padded arms were called *fauteuils en cabriolet.* In either case, the frame of the chair is bordered with delicate molding, and a pattern of scrolls, leaves and flowers is used to embellish the form. Some examples are painted with details emphasized with gold, some are entirely gilded, but there are examples that are simply polished and may never have had paint.



Made by Charles Cressent around 1745, this oak commode with marquetry is an early example of Louis XV style. Its bronze embellishments are much heavier than those found in later work.

The sofa, or canapé, is an elongated chair with the same kind of frame. The example shown *(previous page),* with its rounded ends, suggests the cabriolet-form chair.

Chests of drawers, or commodes, are the medium for some of the most elaborate combinations of marquetry in pictorial motifs, geometric motifs and bronze.



This flat-topped writing table is by Gilles Joubert, who worked until 1775. Its oak frame is covered in a scarlet and gold Chinese design with a French lacquer technique called Vernis Martin.

Gold highlights and marble top add to the feeling of luxury. The example by Cressent shown *(below left)* has feet that are a combination of a lion's paw and a leaf. The commode designed by Foullet *(previous page)* combines the fantasy of the rococo style with elements that are neoclassical.

In the desk by Gilles Joubert, painted to simulate Oriental lacquer, we see a basic writing table form that is much like examples made in both earlier and later styles. The small writing table by Roger Vandercruse is a more unusual form and more typically Louis XV. The delicacy of pattern in its marquetry surface is an interesting contrast to the marquetry on the slant-topped desk made by Hâche of Grenoble, a provincial cabinetmaker who achieved elegance on a more popular scale.

The Louis XV style was short-lived. Discoveries at Pompeii and other Roman sites inspired a neoclassical style that was to be referred to as Louis XVI in France, and as early as the 1750s, some members of the French court began to commission classical furniture. Even so, simpler versions of Louis XV were to remain important in provincial areas into the 19th century, so that the French Provincial style of the late 18th and early 19th century is rococo. ■

Editor KATHLEEN MAHONEY





Above right: Slant-top desk by J. F. Hâche of Grenoble—an elegant provincial variation with simple, bold detail. *Right:* Roger Vandercruse (known as "Lacroix") made this small, oak-framed writing table with latticework marquetry around 1765.

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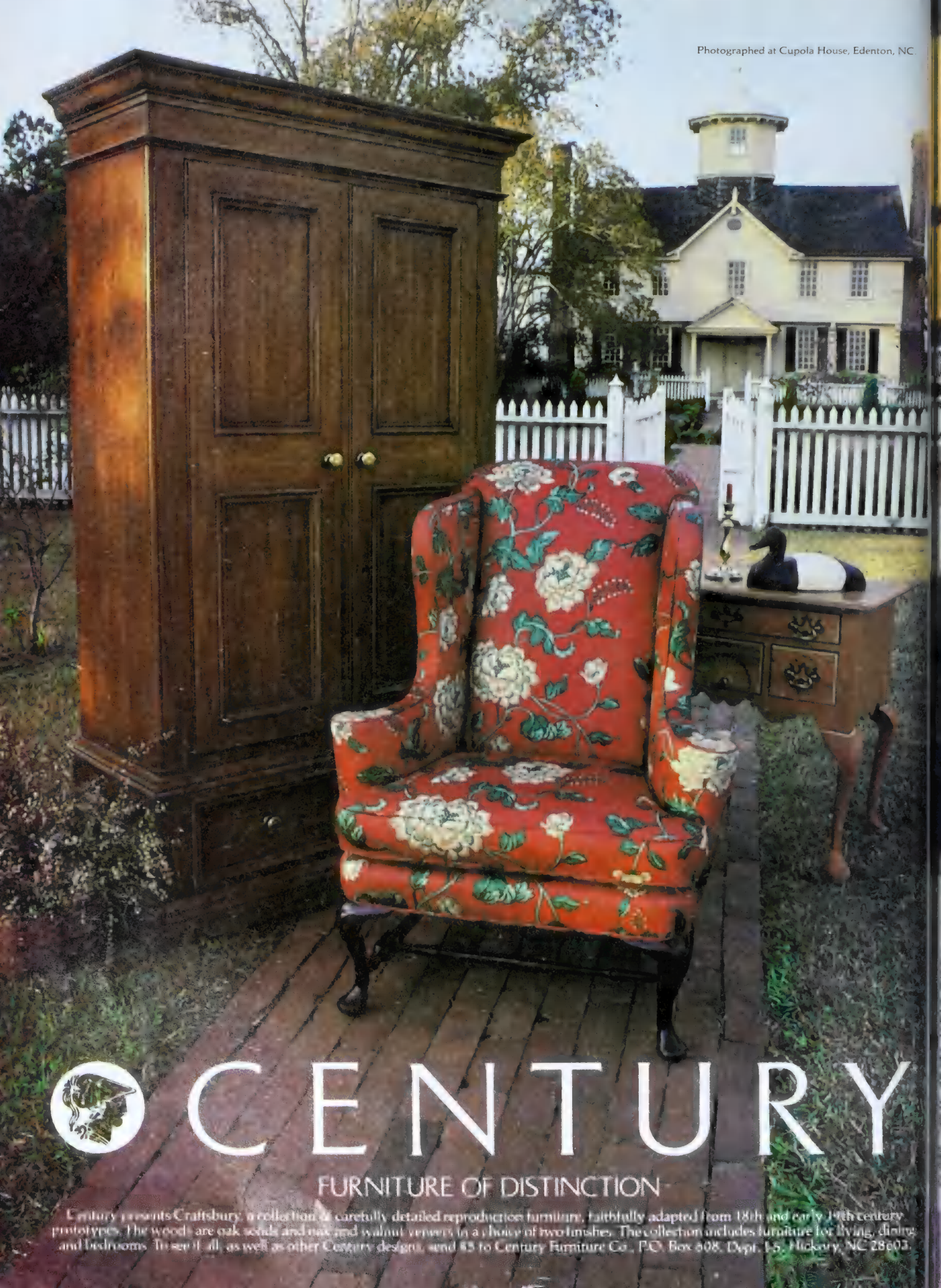
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B. *A magnificent Chinese Chippendale display cabinet. English c: 1760. Provenance: The Right Honourable Viscount DeL'Isle V.C., K.G., Penshurst Place—Kent, England.*

C. *A Regency mahogany 2-pedestal dining table with satinwood and ebonized borders. English c: 1815. Provenance: The Honourable David Lytton-Cobbold, Knebworth House—Hertfordshire, England.*

D. *A fine George I walnut low chest. English c: 1720. Provenance: The Right Honourable The Lord Middleton, M.C., Wollaton Hall and Birdsall House—Yorkshire, England.*

E. *A George I burl walnu concertina action folding car table. English c: 1720. Prove nance: His Grace The Duke c Roxburghe, Floors Castle- Roxburghshire, Scotland.*

F. *A George III Orient lacquer cabinet on a Chines Chippendale stand. English 1760. Provenance: The Rigl Honourable The Earl of St. Ge mans, Port Eliot—Cornwal England.*

G. *A fine Adam laurel satir*



B.



E.



A.



C.





Port Eliot

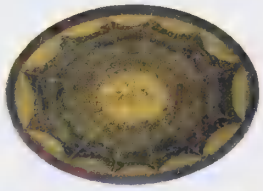


Lennoxlove Castle

wood and inlaid occasional table. Scottish c: 1780. Provenance: His Grace The Duke of Hamilton, Hamilton Palace and Lennoxlove Castle — East Lothian, Scotland.

This Baker Stately Homes Collection is available through many fine furniture and department stores. You are invited to send $7.50 for the Stately Homes of England and Scotland Collection catalogue to Baker Furniture, Dept. 152, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505.







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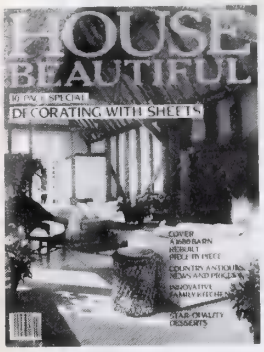
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Volume 125, Number 2 February 1983



On the cover: White is the fabulous foil against which 17th-century timbers show off their rich, seasoned tones. An American couple living in London have brought a part of England to Long Island, N.Y., —a 1680s barn that has been transformed into a contemporary room for living *(pages 47–51).* Photograph by Tom Yee.

HOUSE BEAUTIFUL

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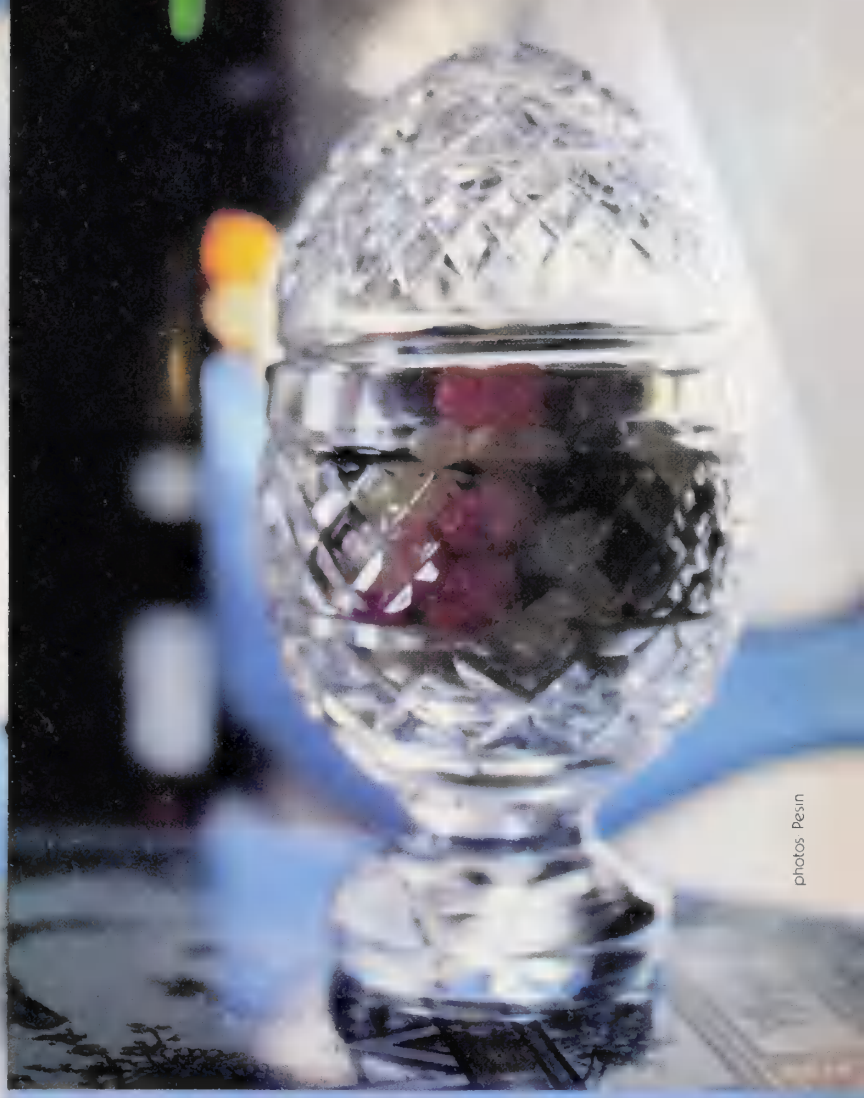
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HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres.; Harrison A. Mitnick, V-Pres. & Treasurer; Harvey L. Lipton, V-Pres. & Secretary. Hearst Magazines Div.: Gilbert C. Maurer, Pres.; K. Robert Brink, Executive V-Pres.; Gen. Manager; Raymond J. Petersen, Executive V-Pres.; Thomas J. Hughes, V-Pres. & Resident Controller; William S. Campbell, V-Pres., Dir. of Circulation. © 1983 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, N.Y., and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

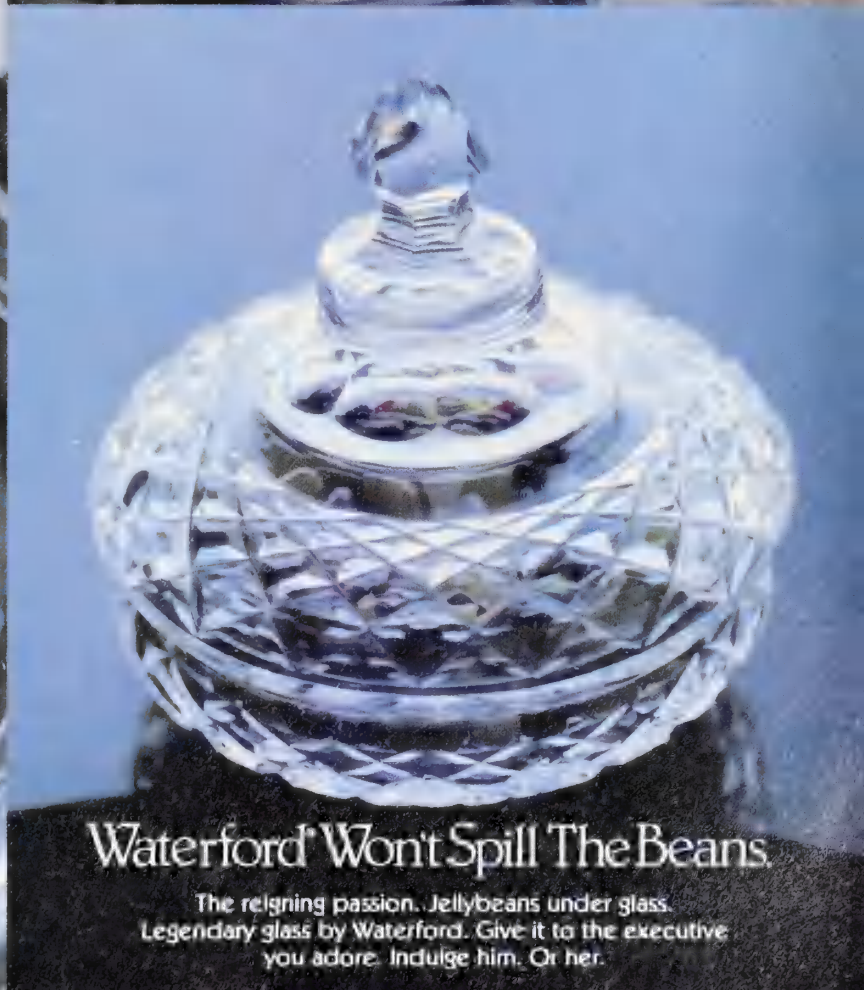
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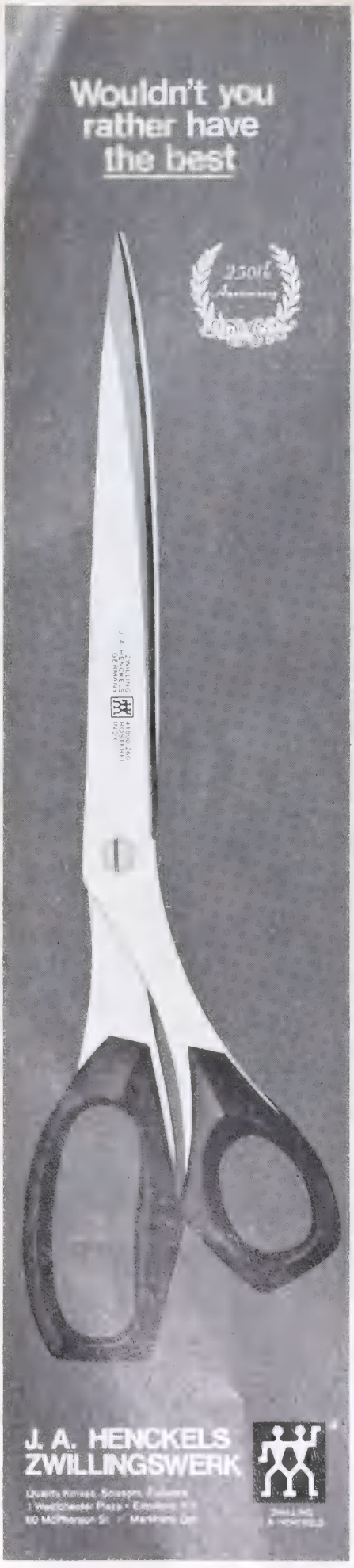
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ON DECORATING & DESIGN:

The House as Collection: The Miracle of Winterthur

Henry Francis du Pont may well have been America's first decorator. His passion for Americana found expression through a happy accident, "chance."



Every tour of the main house at Winterthur begins with homage to a New England dresser.

It was the most ordinary of scenes; one friend paying a visit to another . . . Henry Francis du Pont spending an afternoon with Mrs. Osborne Webb. But something extraordinary came out of that visit—Mr. du Pont fell quite in love with an object she owned, to wit, a New England pine dresser, c. 1740-1770, filled with a collection of pink Staffordshire, c. 1815-1848. Some eight patterns of the English earthenware were displayed on the three-shelved, 8-foot-high, naturally-finished dresser. At the time, 1923, Mr. du Pont was building a house for himself and his family in Southampton, N.Y. Delighted by the response the dresser and its collection of china had evoked in her friend, Mrs. Webb, the future founder of the American Craft Council, gave the two-in-one prize of the dresser and earthenware to him. At that moment, Mr. du Pont thought that the dresser would look wonderful in the Southampton house and that he would only need a few other things with which to decorate it. That Mr. du Pont thought he would "collect for his house" and *only* the house is clear from correspondence he had with other friends but anyone today walking into the 197-room-setting miracle that is Winterthur knows that somewhere, somehow, a collecting passion unlike any other took hold of this man.

In 1952 Mr. du Pont was awarded the Elsie deWolfe Award of the National Society of Interior Designers for his contribution to historic preservation. The only other person of note to develop the concept of "house as collection" was Henry Sleeper, whose fascinating creation of 44 room settings in Gloucester, Mass., brought attention to the aspects of Americana Mr. du Pont so passionately pursued.

Why is this of such interest? Because having experienced the majesty of Winterthur for only the first time last November, I was eager to grasp the full scope such a magnificent undertaking represents. Abundant wealth isn't the issue here. Recognizing beauty in disguise is—the idea that anything *American* could be elegant, valuable or even interesting was, in the early 1920s, not an outrageous idea but perhaps a *provincial* one. The fact that Mr. du Pont devoted his entire life to collecting Americana the way others attend to the nurturing of their careers attests to his profound appreciation for the budding style early American decoration would later be famous for.

Anyone can make the small beginning Mr. du Pont made. Anyone can make a present of some small object that speaks to the heart of another's interests. The principle is the same; the dividends never stop flowing. ■

—PAULA RICE JACKSON



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THINKING ALOUD

"The most important value of home is not its financial worth but its emotional value and, specifically, the emotional rewards home can provide"

As we rush around in a world that seems less and less of our own making, I find myself remembering this sentiment from Thoreau's *Walden*: Where are we going in such haste and at what price? At one time many of us understood and related to his philosophy of a simpler life.

Today, in a society ruled by the pressures of time and technology, Thoreau's world seems farther away than ever—but the need to recapture the values of the simple life is also greater than ever, and the place where this can best happen is in our homes. The most important value of home is not its financial worth but its emotional value and, specifically, the emotional rewards home can provide.

Because so many women lead such eventful, busy, even chaotic lives, the rewards of home take on much larger dimensions. More than ever women need a secure, comfortable and comforting place to put things in perspective. Home can and should be the steady center around which the rest of the world revolves.

To a certain extent, home has always been a nurturing place, but women were doing most of the nurturing. Status and approval played important roles, too—the size of your house, the elegance of its furnishings, the impression it made on friends and neighbors, all mattered a great deal. But these days we don't need our homes as status symbols. Our achievements are our success.

I believe home should provide at least three intangible, but essential, emotional rewards.

The first of these is feelings of love. Home is still the best place for the giving and receiving of life, for feelings of warmth, of caring and of belonging. It has to do with pictures and memorabilia, favorite recipes, candlelight and firelight, music and good books. Christmas and family tradition, with anything and everything that makes you and your loved ones feel more "at home."

Another emotional reward is personal expression. In this complex world we rarely have a chance to shape a single thing, to make something in our own image, except at home. Within the privacy of our homes we can, in fact we must, make our world the way we'd like it to be, with expressions of our own style, our own taste. There are no boundaries and only one rule, to make yourself the final judge of what is right.

The third emotional reward is a sense of well-being. A warm and welcoming home makes you feel good. It gives you a sense of being yourself, of being good to yourself. When we come home we can discard our public roles and truly be ourselves. We can pamper those pet desires, be self-indulgent, in effect say, "Yes, I'm being good to myself. I've worked hard and I deserve it."

But, you may well ask, how do we take the places we live in and shape them to provide feelings of love, personal expression and a sense of well-being? Well, you start with honest-to-goodness planning plus some hard thinking about the way you want to live. This means getting rid of a lot of preconceptions and rules about how a home should be put together.

Most of us can't throw out everything, and we wouldn't want to. But as an exercise in discovering yourself you might visualize blank areas and start filling in what you'd really like to see there. How many of the things that you own actually fit in? Another good exercise is to visually "try on" rooms that appeal to you in other people's houses, model rooms . . . or those in magazines. Try to analyze what you like about them. This will help you find your own personal style: what really pleases you in furnishings, in color, in collectibles, in comfort.



LILO RAYMOND

EDITOR JOANN BARWICK

Decorators and architects are not gods and what House Beautiful says is not cast in stone. We only offer tools to help you achieve what makes you feel good about your home. *Your* style is what matters. To achieve that, focus on the things you love. Fill your house with things that express your warmth and your preferences.

The important thing about decorating with something you love is that your enthusiasm and personality shows through. That's what people respond to when they enter a room. And personality need not involve money. Here's where memorabilia and personal collections, remembrances of special places and favorite people can do so much. There is a new spirit, a fresh approach to interior design. Personal is far more interesting than correct or pretentious.

Another point to remember is that little things make a difference. The magic of a room often emanates from "the little things"—special touches like a basket of potpourri in your bedroom, a handwoven mohair throw to curl up in, the best reading lamp placed next to your favorite chair. Why shouldn't you have your morning juice in a pretty wineglass? These are the little details of living that are often overlooked because we're "too busy."

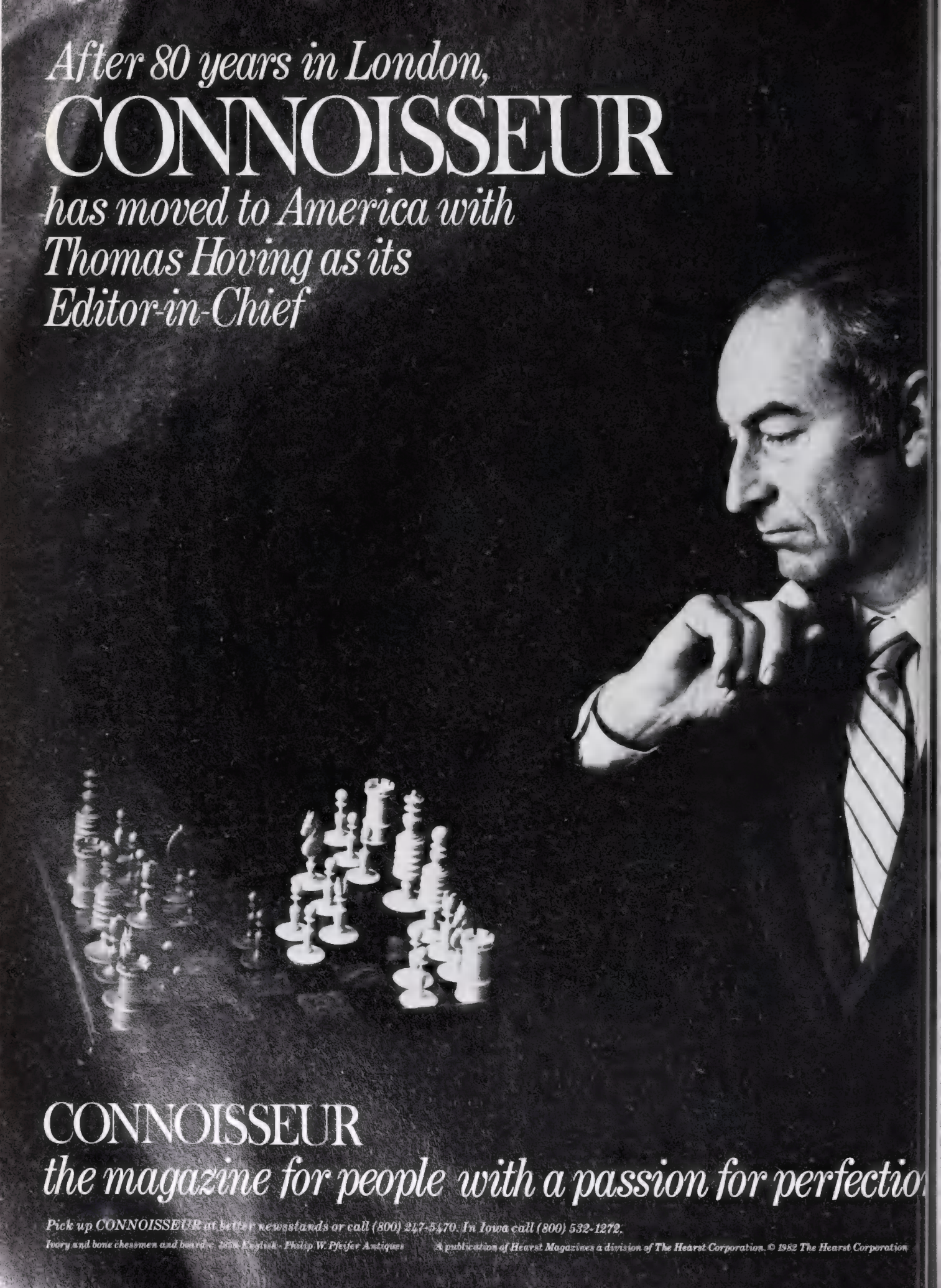
Try not to live with anything you don't like. Just because your great aunt gave you a mahogany sideboard or your mother always had

(Continued on page 13)

After 80 years in London,

CONNOISSEUR

has moved to America with Thomas Hoving as its Editor-in-Chief



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Ivory and bone chessmen and board c. 1800, English - Philip W. Pfeifer Antiques

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THINKING ALOUD

Continued from page 11

Oriental runners in her halls, doesn't mean you have to live with it. You're entitled to change, to edit down what you own.

When you're ready to begin all this, set priorities and allow for compromise. If you love the clutter of your favorite things about you, if American country collectibles are your passion, perhaps dusting should be lower on your list of priorities. The point is, most of us can't have it all and trying to be a perfectionist crowds out too many other things you may want to do in life.

Above all, design for your own privacy. Make a place for yourself, no matter how small, that is totally yours. You may decide to compromise in some areas, but if you can have your own special place, design it exactly the way you want, make it a retreat. Ask yourself, "What do I like most? Comfort? Luxury? A work space? A 'mood place' for listening to music?" Then make it come to life so that when it's finished you can stand back and say, "This is me!"

I'm not forgetting it takes money, too. But the investment yields one of the richest dividends around. What else can we spend our money on that gives back to us the serenity, the warmth, the sense of well-being a home can offer? I realize not everyone has the time or the inclination to actually design that special living space. Certainly there are plenty of professionals to call upon for help. But keep in mind that they can't do the job alone. Just as you are in charge of your lifestyle, you must determine your living spaces.

Making a house work for you, getting it to deliver the emotional rewards—love, personal expression and a sense of well-being—requires knowing yourself and knowing how you'd like to live. Your house is that special place where you can be you.

You'll know you've succeeded when, at the end of a long and pressured day, you can't wait to get home. And when you get there, if it's the place you most want to be—you've done it!■

JoAnn Barwick

JoAnn Barwick
Editor

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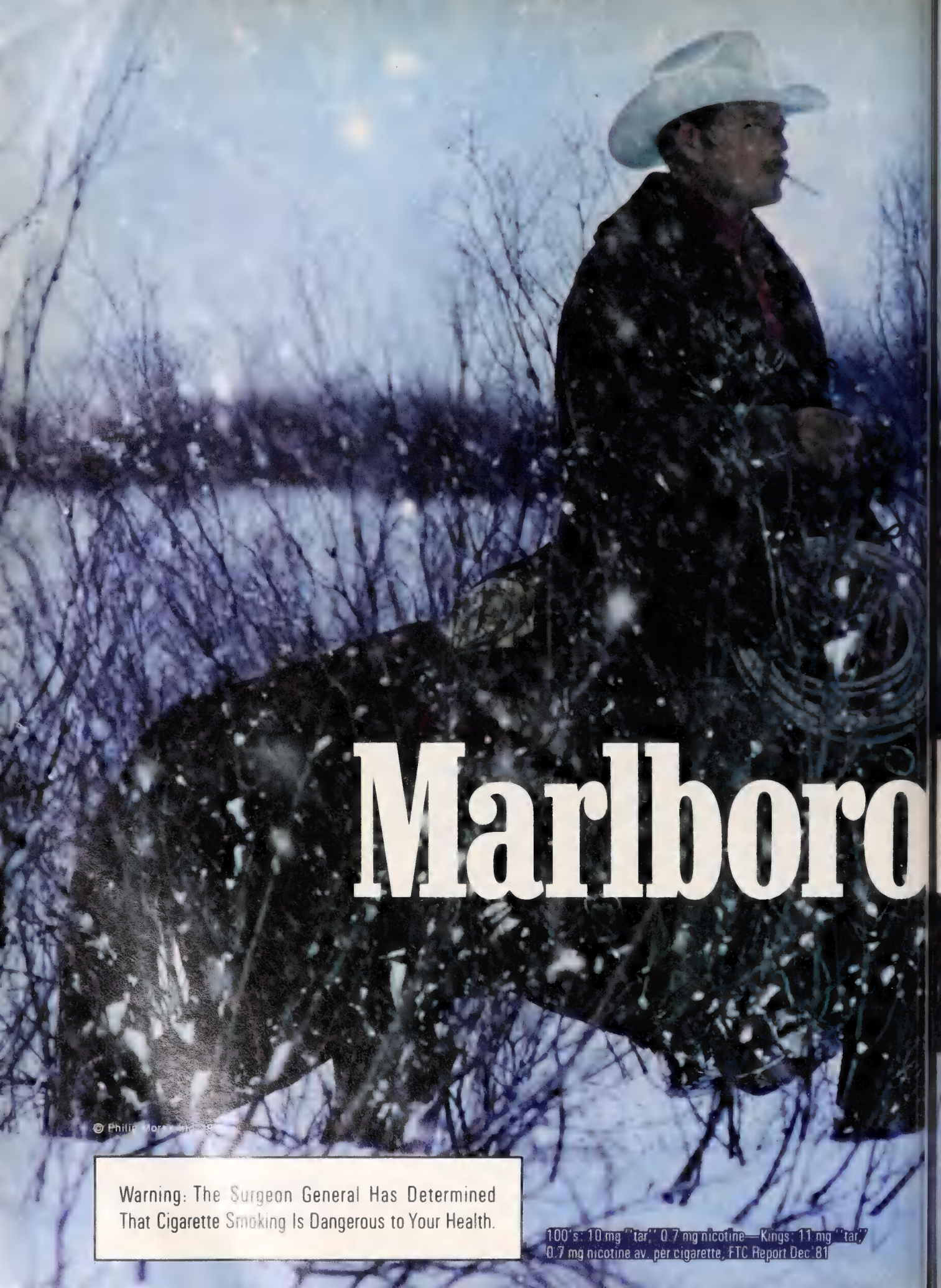
1. Stir together flour, baking powder, salt and sugar. Set aside.
2. Measure All-Bran or Bran Buds cereal and milk into large mixing bowl. Stir to combine. Let stand 1 to 2 minutes or until cereal is softened. Add egg and oil. Beat well.
3. Add flour mixture, stirring only until combined. Portion batter evenly into 12 greased 2½-inch muffin-pan cups.
4. Bake at 400°F for 25 minutes or until lightly browned. YIELD: 12 muffins

PER SERVING (1 muffin): 115 Calories, 3 g protein, 5 g fat, 17 g carbohydrate, 2.6 g dietary fiber, 280 mg sodium



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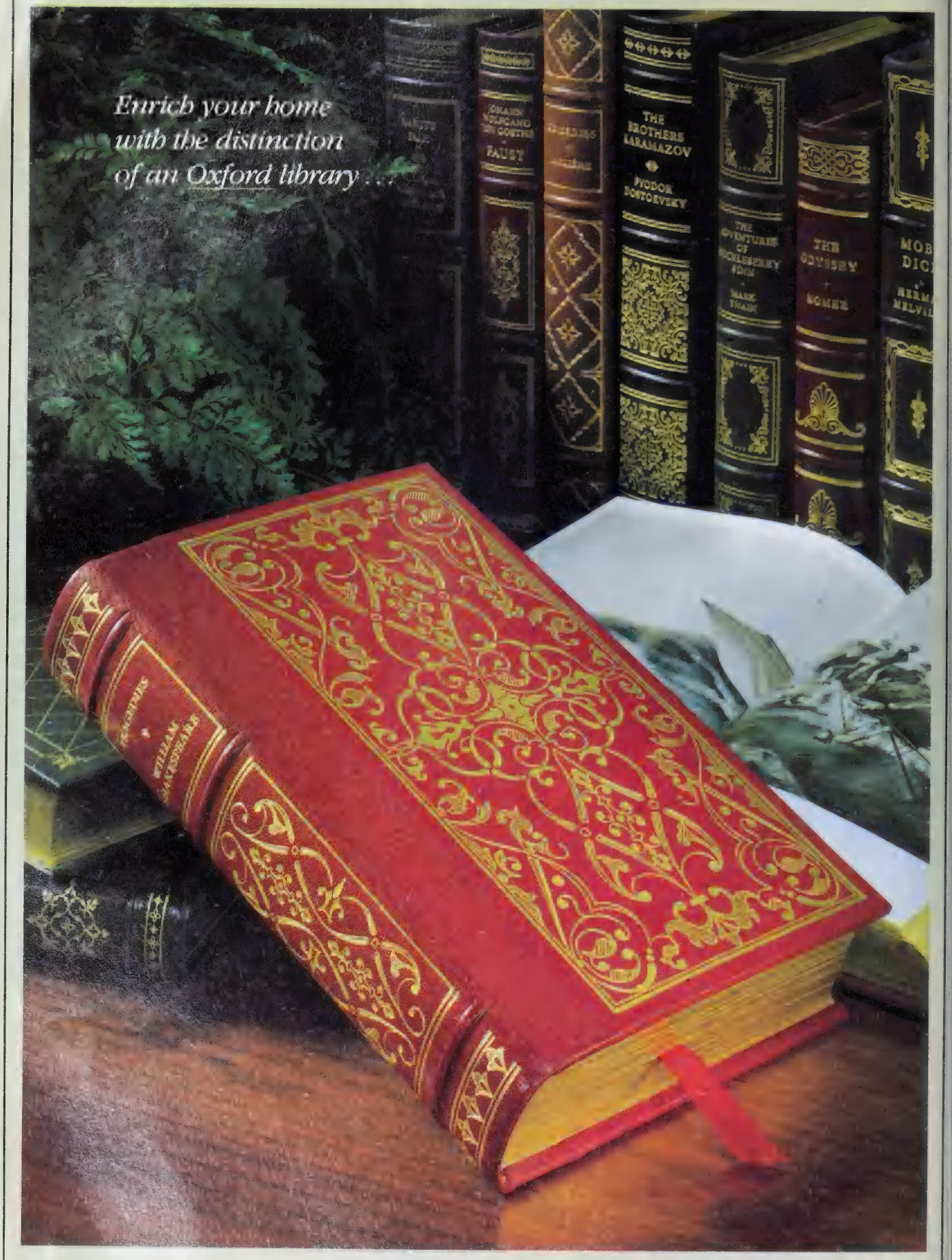


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HB MARKETPLACE

To dress the table in finery is a grand gesture of welcome. Here, 12 classics that make dining a great event.

Editor BEVERLY McGUIRE



standard of simplicity—Arz-erg's white porcelain was designed 1931; $32.50, 5-piece setting.



dmired since 1825—pressed glass olphins are Metropolitan Museum f Art reproductions; $96, pair.



hese heirloom 22-by-22-inch dinner napkins re pure French damask with fagoting on the dges; $24 each, D. Porthault.



Van Day Truex's 1977 Dyonisos decanter looks equally elegant empty or full; $180, Baccarat.



This 1905 Shell and Thread pattern in sterling flatware is a Tiffany classic; $205, 4-piece place setting.



Alvar Aalto's 1937 crystal vase adds drama to a bouquet—or just a single flower; 6¼ inches high, $87, Museum of Modern Art, by iittala.



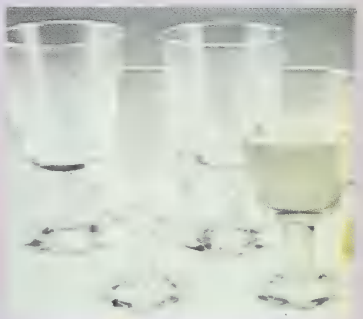
As in the 1780 original, this porcelain has 27 colors; $218, 4-piece setting, Metropolitan Museum of Art.



Serve Perrier, sorbet or the finest wines in a truly all-purpose crystal glass; $7.50, Tiffany & Co.



Handsome Queen Anne sterling silver originally set tables in Williamsburg; $315, 4 pieces, Kirk Stieff.



The secret behind these crystal goblets is an air bubble twisted in the stem; $180 each, Steuben.



The timeless vase: Ovalis by Tapio Wirkkala, 1958; 10 inches high, $98, Museum of Modern Art.



ELLIE THOMPSON

To let each guest sprinkle salt and pepper to taste, set the table with tiny sterling silver-capped vermeil shakers, $65 a pair, Cartier. ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION

HB MARKETPLACE

A round-the-clock wardrobe of pillows to make your bed (and breakfast) lavish

Editor KATRIN TOLLESON



Build your nest of pillows with 26-inch squares, then layer standard sizes and the baby ones below. Shams *(left to right)*: Buds & Bows, Country French, $34 each, Samuels & Jay; Ville Campanule, $17.50, Descamps; Harvard, $34, Samuels & Jay.



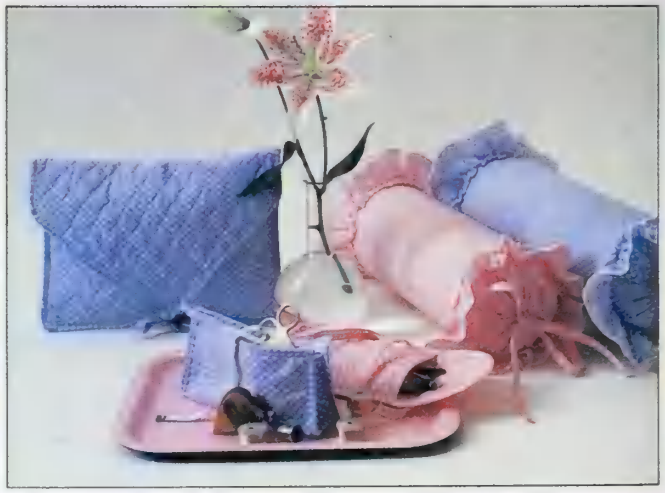
For a bed repast, serve tea in a cup and saucer, $36, that matches a baby pillowcase, $51, neckroll, $62.50 and tray, $33.50. Green Hearts by D. Porthault.



Treat your bed to tiny pillows ($32 to $38), your closet to a shoe bag ($20 for 4), your dresser to a snap tray ($20), your table to napkins ($15). Barbara de Wolfe Designs.



Romantically striped boudoir pillows like these can be used as accents or matched to mimic sheets. Shams: 12 by 16 inches, 100 percent cotton, $30 each, Frette.



TOM YEE

To dress up your bedroom or accompany you on travels: lingerie bag, $12; sundries bag, $11.50; tray, $16; eyeglass case, $4.50; neckrolls, $28 each. Descamps.■

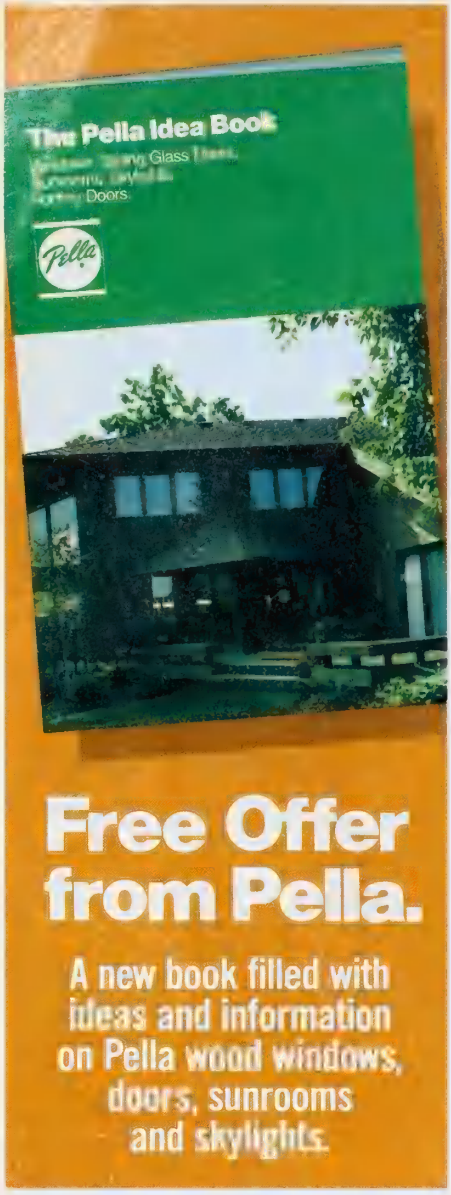
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GUEST SPEAKERS

These two designers believe in creating dramatic, inviting foyers because "a wonderful first impression always pays off"

Lucretia Robertson and Donna Lang are two young designers who began their partnership eight years ago while working on a show house in New Jersey. At present they are writing a book on interior design that will include detailed instructions on how to sew everything for your house or apartment. In explaining why they give so much serious thought to decorating foyers, the two designers agree so emphatically on every point that in what follows it seems unnecessary to specify who says what.



LUCRETIA ROBERTSON *(left)* AND DONNA LANG

MICHAEL DATOLI

"A foyer should capture the atmosphere and sum up the color scheme in your home," say Lucretia Robertson and Donna Lang. "And because it shapes a visitor's first impression, it should be more dramatic than any other room.

"Since a foyer is the very first thing anyone sees upon entering, it gives you a chance to set the mood for your whole house or apartment. We may take a color we have used in other rooms and apply it in the foyer, too—but in a more intense shade. For example, in a house where the palette was powder-puff beige colors, we painted the foyer salmon.

"We believe when you come into a foyer you should feel that you have *arrived*. Therefore the entrance area should be stronger, more dramatic than the living room. Even if we painted the walls of the living room, dining room and foyer all the same beautiful beige (and there may well be an apartment where this would be the best solution) we still might put down a marble checkerboard floor in the foyer to set it apart.

"We often use wallpaper along with matching borders in foyers even if we haven't used them in other rooms. Somehow it makes the space more important, and borders are an inexpensive way to add a very dramatic effect."

The designers, whose attention to detail is loving and careful, usually ask the paperhanger to cut around the edges of the border pattern so that leaves or flowers are outlined against the background paper. (They warn that the average paperhanger will grumble and complain about having to cut around "every acanthus leaf.")

They also like the extravagance of upholstering walls in a foyer, but only if the room has a nice "squarish" shape, not too many doors, and a crown molding. (A crown molding is usually one of the first things the designers install in *any* room that lacks one.)

"A foyer is a good place to be extravagant because a wonderful first impression always pays off. Also, since a foyer is smaller than other rooms, you can choose a more expensive wallpaper or carpet. A round skirted table is a very good place to put that wildly expensive fabric you would never use for the windows where 35 yards might be needed. A table only takes about six. In small spaces we love gold-leaf paper on the ceiling.

"We also like extravagant displays of collections in foyers. We love foyer galleries. If you own artwork, just hanging paintings from floor to ceiling can be sensational. The same is true of a collection of miniature botanical prints or intaglio portraits, plates or porcelains. Mirroring can also be wonderful in foyers, especially when it covers the wall opposite a collection of paintings or prints, or even family photographs.

"In a small foyer just one beautiful small painting becomes very special where in a living room it would probably be lost."■


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HB LOOKOUT

THE NEW COLLECTING HORIZON: CRAFTS

The highest bids claimed these artworks at the American Craft Museum's annual auction where the works of today's most collectible artists go on the block ►

Craft Exhibits to See This Month

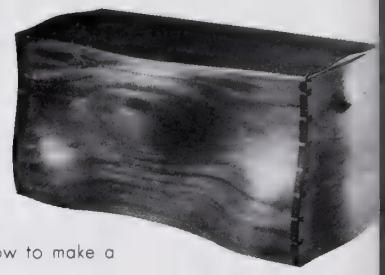
At the American Craft Museum I, New York City: "Glen Lukens: Pioneer of the Vessel Aesthetic," "Czechoslovakian Glass: Seven Masters," and "Selections from the Permanent Collection," all through March 30. •At the American Craft Museum II, New York City: "The Art of Woodturning," Feb. 11 to June 3. •At the St. Louis Art Museum: "Dale Chihuly's Glass," through March 13. •At the Renwick Gallery, Washington, D.C.: "Threads: Seven American Artists and Their Miniature Textile Pictures," through May 8.



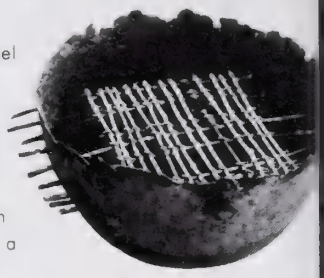
MIXED MEDIA Glenn Brill, "Cool It Red," $700, a paper work that is lithographed, cut with pinking shears, woven and then painted. Trained as an artist and printmaker, "I was frustrated by the rectangular square of art—I wanted a piece to float, to have a controlled energy waiting to burst out."



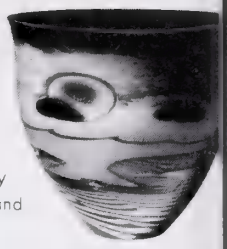
FIBER Kay Sekimachi, "Hako #9," $1,300, a linen box that gets its sculptural shape on the loom—no seams or sewing; bottom has folded flaps. "Being Japanese, I've always done a lot of origami—I make a paper model for my boxes before I weave them. This one brings to mind Japanese baskets with drawstring tops—the black linen band represents the basket; the top, soft cloth."



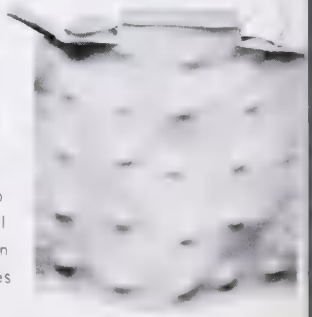
WOOD Richard Newman, "Blanket Chest," $3,600; front and sides are solid pieces of carved mahogany; the bottom is of cedar. "This chest is the end of a development for me—I wanted to take wood and make it move voluptuously. The dovetailing is done on a curve so the sides seem to melt. In a way, I wouldn't know how to make a piece more evocative."



PAPER Sylvia Seventy, "Small Vessel with Horizontal Fence Grey," $680, paper, strengthened with wax, bamboo fence. "I'm calling my newest vessels 'dwellings with fences' that protect yet allow the hand to touch. I like the contradiction of exploring the vessel form in paper—a fragile material that looks strong, a new material with the illusion of antiquity."



GLASS John Lewis, "Moon Bowl," $750, blown glass. "To me, a moon bowl is the world—the sun, the planets, the clouds. It's really a painting on a 3-D canvas, because I work by fusing bits of colored glass onto a clear sphere and then blowing it into a container. Like Japanese sumi painting, you have only one shot at it. I've moved away from moon bowls and now am working on casting glass in a kiln."



CLAY Philip Cornelius, "Grayback," $1,000, an ultra-thin but usable 1-inch-wide porcelain teapot, 9 inches high, 8 inches across. "My work has to do with surprise. Even though my teapots look ethereal, people never expect them to be feather-light. They assume clay has a certain weight. I stretch the porcelain so thin that to separate the front and back sides and still keep the edges knife sharp, I blow between the two pieces of clay. The decorative bulges are done with my finger." ►

PHOTOS, TOP TO BOTTOM, COURTESY OF THE FOLLOWING GALLERIES: ALLRICH GALLERY, SAN FRANCISCO; GAYLE WILLSON GALLERY, SOUTHAMPTON, NY; PRITAM & EAMES GALLERY, EAST HAMPTON, NY; THE ALLRICH GALLERY, SAN FRANCISCO; CONTEMPORARY ARTISANS GALLERY, SAN FRANCISCO; MEYER BREIR WEISS GALLERY, SAN FRANCISCO

AN ENTERPRISING EYE FOR ANTIQUES

Even though Bostonians Marcia Cable and June Stayman had no room for another antique accessory, both found themselves stalking buys at antiques shows. Finally, June turned to Marcia and said, "Let's go into business." Thus Fieldstone Antiques began in Marcia's backyard playhouse. Now, two and a half years later, the shop is a favorite of Boston and New York decorators alike. How did the two former housewives turn a whim into a full-time job, complete with buying trips to England? "We'd always studied the magazines—we knew what types of accessories different decorators liked," explains Marcia. And sure enough, their instincts were substantiated when the decorators they had in mind loved their finds. Fieldstone Antiques, PO Box 234, Waban, MA 02168. Shop open by appointment only.



PETER LEWITT

Marcia Cable *(seated)* and June Stayman and some of the whimsical accessories Fieldstone Antiques is known for—stickware carpet balls in a wire planter, a wooden decoy, an iron garden rabbit, carved horse with a gingham bow. On the table: blue and white stickware bowl, majolica pitcher, wood apple, botanical print, carved pigeon . . . and more.

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The Sonia Rose

BY JEANNE HOLGATE

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The creator of this delightful sculpture, Jeanne Holgate, has been acclaimed as America's finest floral artist. Internationally admired, her work is represented in the great floral art collections of the world, including the British Museum, America's famous Hunt Collection, and the private collection of Her Majesty Queen Elizabeth, the Queen Mother.

Here, the artist has captured a rose in the radiant blush of first bloom. With entrancing precision, the sculpture portrays every vein of each leaf, every curve of each petal—even the tiny thorns growing out of the stem. The colors are of a subtlety that rivals nature itself. And the composition is superbly united by the bell of white bone china, which is hand-embellished with *pure 24 karat gold.*

In the tradition of the finest floral sculptures, *The Sonia Rose* is depicted fully life-size. Each imported bell will be individually handcrafted under the supervision of Franklin Porcelain. As an indication of the care that will be taken, the sculpture will be assembled by hand. And this intricate work will then be hand-painted—leaf by leaf—petal by petal.

Importantly for collectors, this is the first sculptured bell by Jeanne Holgate. It will be issued in a single, limited edition. A restriction of just *one* sculptured bell per person will be enforced, and the total edition will be limited forever to the exact number of individuals who enter orders by the end of the issuing year, 1983. Then, to insure the edition remains permanently closed, the bone china molds will be *broken.*

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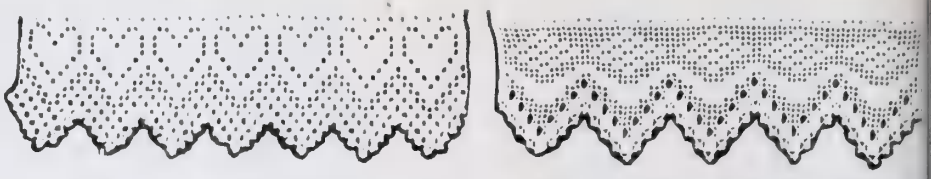
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HB LOOKOUT



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Inspired by antique linens and old pattern books, crocheter Claudia Graham began applying her own lacy edges to towels—now she is offering her expertise in a kit. Choose heart border *(above left)* or the diamond edging *(above right)*. Kit with cotton thread, instructions and a 14-by-20-inch Irish linen towel is $11 ppd.; an 18-by-34-inch towel kit is $13 ppd. Instructions (without kits) for a set of three different borders, $3. Write: Designs in Crochet, Box 1227, Scarsdale, NY 10583. Brochure (describing pillowcase kit and others), $1. *(See towels also on page 54).*

PIECING TOGETHER A STATE'S HISTORY: THE KENTUCKY QUILT PROJECT

Fearful that Kentucky's best quilts were vanishing from the state, concerned Kentuckians launched the Kentucky Quilt Project, a year-long effort to search out and catalog as many old quilts as possible. The project set up 12 "quilt identifying days" across the state, offering $100 for the best 19th-century quilt documented each day. The result: an unsuspected wealth of over 1,200 striking quilts, the best of which are on show Feb. 4 to March 31 at the Museum of History and Science in Louisville—they then travel to 10 other cities. To read: *Kentucky Quilts*, by John Finley and Jonathan Holstein, offers fascinating glimpses of the women who turned ball gowns into post-Civil War bedcovers and stitched their joys and sorrows in quilts. The book is $11.45 ppd. from Kentucky Quilt Project, 127 W. Ormsby, Louisville, KY 40203.

ARTISTRY AND OLD LACE

Roaming through Cheri Carter's store, Jabberwocky, in Fredericksburg, Tex., you'll find antique sheets and shams, to be sure, but also linens for clock shelves, china closets, the tops of upright pianos. Beautiful though such Victorian oddities are, what is a modern woman to do with a set of chair arm and back covers? Hang them in wee bathroom windows—or in the beveled windows above and to the sides of old-fashioned front doors, says Mrs. Carter. She's also found that long altar scarves make wonderful curtains, as do pillowcases—just open the seams, hem and hang on tension rods. She also turns embroidered cocktail napkins into sachets and pincushions; lacey handkerchiefs, backed with damask, into pillows. One Victorian item that's delightful without adaptation is a duster—a backless sham to lay over a large square pillow to protect it from dust. Many dusters bear sayings done in Turkey work—crewel stitching in a red yarn borrowed from Turkish carpets. The evening duster might read "I dreamt that life was truth and beauty," and the morning one finish "... and woke to find life was work and duty." To dress your bed with the look of antique dusters, Mrs. Carter has found that embroidered bridge cloths, "which almost all of us got for our weddings," are the perfect size. Jabberwocky is located at 310 E. Main St., Fredericksburg, TX 78624.►



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WHAT TO **LOOK OUT** FOR IN

FEBRUARY

TREND-SPOTTING EXHIBITS

Since 1906, the "Biennial Exhibition" at the Corcoran Gallery in Washington, D.C., has been a barometer of American art. Regionalism is the theme of this year's exhibit, the first of five to focus on the adventurous, sometimes eccentric art of today's West. Cosponsored by Second Western States, it's on exhibit from Feb. 4 to April 3. ■ For global trends, see the "Carnegie International" at the Seattle Art Museum, Feb. 10 to March 27; the curator scouted every continent except Antarctica for new works by both the famous and the up-and-coming. ■ With realism returning to favor, the High Museum in Atlanta is showing "From the Realm of Nature," Feb. 18 to April 3, art, rooted in nature, that ranges from the mystical to the decorative.

ONE-MAN SHOWS

Frank Stella, who has used a dazzling 65 colors in a single lithograph, is celebrated in "Prints 1967-1982" at the Whitney Museum, NYC, through March 13. ■ "Poussin and the Classical Ideal," including the famous "Rape of the Sabines," lent for the first time by the Louvre, can be seen at the Houston Museum of Fine Arts, through March 20. ● The master of color, "Mark Rothko," at the Walker Art Center, Minneapolis, through March 27. ● "George Braques: Late Paintings, 1940-1963," Fine Arts Museum of San Francisco, through March 13.

THE DECORATIVE ARTS

■ "Opulence for the West: Woven and Embroidered Textiles From China, 1750-1900," China Trade Museum, Milton, Mass., Feb. 9 to May 20. ■ "English Folk Pottery: Three Centuries of Slip-Decorated Earthenware," The Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Va., to March 20. ■ "Traditional Arts and Crafts of Saudi Arabia," Textile Museum, Washington, D.C., to May 22.

EXTRAVAGANZA

The Metropolitan Museum of Art, NYC, has a new blockbuster expected to draw crowds like the Pope himself—and with good reason. "The Vatican Collections: The Papacy and Art", Feb. 26 to June 12, has such treasures as an Egyptian statue from Hadrian's villa, the Farnese Cross from St. Peter's high altar and Matisse's paper maquette for a stained glass window.

AN ARTFUL REMODELING

The west building of the National Gallery of Art, Washington, D.C., may be stealing a bit of the 1978 east wing's glamour with its own revamping designed to make room for infrequently displayed treasures like Renaissance bronzes, Chinese porcelains, 18th-century French furniture and fabulous folk paintings such as Edward Hicks's "Peaceable Kingdom." Special reopening exhibits: "Alfred Stieglitz," to May 8; "Drawings from the Holy Roman Empire," to April 10.

FOR COUNTRY LOVERS

Heart of Country Antiques Show, Nashville, Tenn., Feb. 11 to 13, has painted furniture, folk art, porcelain and Americana to buy, plus talks on table setting by HB's Martha Stewart, a textile tour by Thomas K. Woodard and Blanche Greenstein, the NYC quilt dealers, and a special exhibition of Nashville collector Dr. Benjamin Caldwell's 17th- to 19th-century candlesticks.

IN THE MARKET

The master of nouvelle cuisine, Michel Guérard has come out with his own nouvelle chocolates—cream-filled wonders flown in fresh from Belgium, made with 25 percent less sugar. This month he launches his new vacuum-packed food line—chicken tarragon, coquilles St.-Jacques, Cointreau soufflé (bake it in its jar), preserves, mustards and more available at gourmet stores nationwide. ● Dino De Laurentiis has opened a Hollywood-sized Foodshow with 20 kinds of bread, a cappaccino bar and delicacies galore—it's on NYC's Columbus Ave., with a branch planned for Fifth Ave.'s Trump Tower and one scheduled to open in Beverly Hills next month. More: his own DDL brand of pastries and Italian gourmet foods. ● Karl Lagerfeld has designed white porcelain with Chloe's signature calla lily for Hutschenreuther Corp. ● Marimekko's new glass vases for Iittala are some of the most ingenious ever—you can group two semicircles to make a wreath, fill them with candles, flowers or even silverware for a party. ● Albert Nipon has designed table mats and cloths for Sunweave—yes, there is one with his famous dressmaker pleats. ■

—CLAIRE WHITCOMB

UNRAVELING THE MYSTERIES OF SLEEP

Its restorative powers long extolled by poets, it is now the focus of research to aid problem sleepers and maximize your sleep time

By JOANNA BROWN

Years ago I read an interview with Cary Grant in which he said hat after the age of 30 he ever again slept on a pillow ecause he didn't want wrinles in his neck. I must have een at a highly impressionble age because the day after ıy 30th birthday I tossed way my pillow for good.

Now I have no idea whethr there was any scientific ba- s for his theory, but I do now that while most of my ontemporaries have wrinkles ı their necks, I don't. I also now that since we spend at ast one third of our time in ed (for most of us the only gnificant block of time durıg which we perform only ne function), whatever hapens then is likely to be pretty nportant.

Perhaps one of the most inresting things I discovered is hat during sleep the body unctions in a markedly difrent way than it does when e're awake. According to Iichael J. Thorpy, M.D., dictor of the Sleep-Wake Disrders Center at the Montefiore Medical Center in New ork City, "Sleep is an imporınt agent in hormone proıuction. For example, when e wake up in the morning, ortisol is released by the adenal glands in very high mounts. This is the most imortant compound released in eep and, often, disturbed eep patterns will affect its roduction, causing it not to eak in the morning. This will ave the individual tired and cking in energy.

"There are ways to tell if ou are getting too much or oo little sleep," says Dr. horpy. "If it's too much, it ill take you a long time to et to sleep, you will wake equently during the night nd wake spontaneously beore it's time to get up. If you e getting too little, you will have a tendency to get tired prior to bedtime, you will not wake spontaneously, and you will frequently desire a nap.



"When you are sleeping with a partner, it's good not to have a significant discrepancy in going to bed and rising. If one sleeps from 10 to 7 and the other from 11 to 8, they are each disturbed during the periods when the other is awake. It's better if the couple can try to adjust the timing.

We have also found that if one person in a relationship is having sleep problems, a double bed with two mattresses can be helpful, so that when one partner turns over or is restless, it doesn't disturb the other one. We don't recommend sleeping in separate rooms or single beds to solve the problem; if the preference is for a double bed, the solution should be found there."

Fortunately for such sufferers, The Simmons Company has recently introduced the Gemini, a new bedding system that allows each partner to sleep on the mattress of his or her choice, yet still share a common bed.

"If you have trouble sleeping," advises Dr. Thorpy, "don't drink coffee or tea for at least six hours prior to bedtime, take a relaxing warm, not hot, bath. Avoid working on finances or anything that might cause anxiety, and try to go to bed at the same time every night. This ritualization will build up a subconscious conditioning that will help to put you in a frame of mind for sleep. Above all, don't rely on sleeping pills. They decrease the REM state (rapid eye movement, the state during which we dream) and that means the normal sleep pattern is disturbed."

Dr. Thorpy's concern is shared by many sleep researchers. Irwin Feinberg, M.D., professor of psychiatry at the University of California, San Francisco, warns that women in particular need to be made aware of the danger of sleeping pills.

"There are three times as many sleeping pill prescriptions issued for women as for men," asserts Dr. Feinberg. "If you are having temporary trouble sleeping, there are certain things you should know: one, there is nothing intrinsically harmful in losing a few hours of sleep. You are far more likely to be harmed by taking sleeping pills. Two, there are other ways to encourage sleep, such as relaxation and breathing exercises. Three, if it's hard for you to fall asleep, try going to bed one or two hours later.

"Our experimental evidence definitely supports the theory that one is much better off not using pills to deal with minor and chronic sleep problems. Keep in mind that you gain more from four hours of natural sleep than from six hours of artificial sleep."

Recently, I learned about a simple, non-chemical sleep encourager from actress Barbara Barrie. "I used to be the worst sleeper," she told me. "It was always hard for me to get to sleep, and I'd always wake up at the slightest sound. Then, a few years ago, I found the White Sound Machine at Hammacher-Schlemmer in New York City, and started using it. Today, I wouldn't know what to do without it. I have them all over, one in our country house and one in the city, and I take one with me when I travel—it fits right into a handbag. I simply cannot stay awake more than two minutes once I turn it on, and now I never wake up at night anymore."

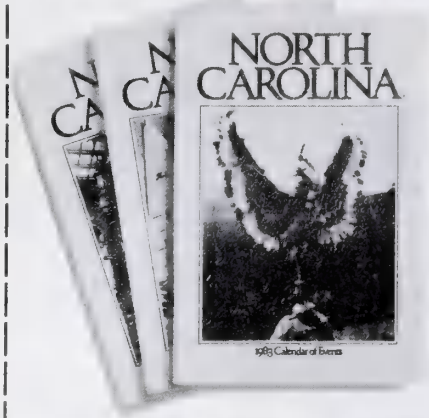
Dr. Thorpy has also had good results with white sound. "We often advise patients to use it if they are in a noisy situation. These machines set up a continuous aural environment, rather like the sound of a fan or air conditioner."

Since one of my regular rituals for years has been the application of a night cream, I was curious to find out whether the new information we have acquired on the physiology of sleep can tell us anything about the efficacy of such products.

(Continued on next page)

CARMEN SCHIAVONE

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VIEW FROM THORNHILL FARM

Continued from page 24

endless wreaths and garlands.

Looking at the boxwood caked with heavy ice, now minus bags and twine, I slowly realized the inevitable. You can't worry about your boxwood once it grows up. And the boxwood, like our children, *had* grown up. We had loved and nurtured them, clothed them, given them, I hope, some style. Now they were probably better off on their own, I reasoned, but not without some pangs, some slight resentment.

However, being a mother, that still didn't stop me from heating a teakettle and pouring warm water to melt some of the ice on my fallen friends. And the next day, helped by warmer temperatures, the bushes had almost sprung back to size. Maybe that spanking by winter will make them stronger. At least it made *me* a little wiser—a bit of cold comfort at the end of winter.■

UNRAVELING THE MYSTERIES OF SLEEP

Continued from page 35

"Many changes that affect the skin do take place in the body during sleep," says John A. Cella, Ph.D., vice-president of research and development at Elizabeth Arden. "Body temperature goes down, all the metabolic processes slow down and activity of the sebaceous glands decreases. This makes it an ideal time for skin care products to work their best. Products for use at night differ from daytime products. Like our new Moisture Action Nightly Recovery Cream, they usually contain a higher percentage of active ingredients. These can be delivered in a night product because aesthetic appearances are less stringent and because there are no requirements for interacting with makeup."

Shakespeare may have known more about sleep than even he realized when he called it "great nature's second course/Chief nourisher in life's feast." After only a decade or so of study, we still know a lot less than we would like to, but every day we learn a little more about this life-sustaining function that "knits up the ravell'd sleave of care."■

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A BED AND BREAKFAST SAMPLER

By CAROL COOPER GAREY







We were headed toward Massachusetts and the first of three hosts who had never set eyes on us before. Not that we'd arrive unannounced, strangers in the night looking for lodging. On the contrary, our names and those of our two children, plus vital statistics like occupation, smoking habits and bed size preferences had been forwarded to each of our hosts whose Bed and Breakfast we had chosen to experience. Indeed, they were handpicked from a descriptive list of houses and condominiums conveniently near Boston, our ultimate destination.

Our reservations were handled with friendly efficiency by Arline Kardasis, whose Bed and Breakfast Associates, Bay Colony, Ltd. is one of the many new entrants into the burgeoning field of "travel, U.S.A." Together with her two partners, Ms. Kardasis finds inviting hosts for travelers in search of home-style accommodations in the New England area at reasonable prices ranging from $20 to $55 per room. This particular service lists about 70 homes, all of which have been chosen on the basis of stringent requirements.

"First of all," says Ms. Kardasis, "the home must be warm and inviting, maintained impeccably. Since most of our guests have experienced Bed and Breakfast in Europe, they are looking for similar charm and hospitality here."

Suitable accommodations include comfortable bedrooms, "not ones where file cabinets are stored," baths (not necessarily private), proximity to a major city or resort area and a keen interest on the part of the host to

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treat wayfarers as if they were long-lost friends.

Though based on the European concept which put the B & B tradition on the map, the American translation is more formalized. Because of most zoning regulations, for instance, no signs announce B & B homes, so chances of finding such lodging while traveling through a town are slight. Furthermore, hosts in this country require advance notice and assurance that their guests are respectable sorts, willing to abide by certain house rules. This is where local B & B agencies provide a valuable service—screening both hosts and guests, clearing reservations and establishing a deposit and cancellation policy (some services accept major credit cards while others leave monetary matters in the hosts' hands). Moreover, B & B agencies act as travel guides, suggesting where to stay and how to get there.

In our case the only snag was an occasional unclear direction on the hand-drawn maps submitted by hosts. "I dare you to find this place at night," said my husband as we retraced the byways that would lead us to "An authentically preserved innkeeper's house from the world famous Wayside Inn. Built in 1690, the house is set on 150 acres, just 35 minutes west of Boston. The hostess, a retired UPI correspondent, enjoys showing guests the hillside tomb of a Revolutionary War soldier."

As our 5:00 P.M. arrival time passed, we caught sight of the pastoral Wayside Inn in Sudbury *(middle photo)*, where our hostess had offered to make dinner reservations for that evening. Stopping to call and announce our whereabouts, we wandered about the mellowed place immortalized by Longfellow: "A kind of old Hobgoblin Hall/ . . . and stairways worn, and crazy doors,/ and creaking and uneven floors."

Harriet Wittenborg was waiting in the driveway, her welcoming smile a signal that we had reached our destination. Ushering us into the stenciled hallway of her Dutch colonial home, she suggested that we settle in and then join her for a drink by the open hearth. Our sons, Matt and Josh, immediately took command of their bedroom where antique guns and boyhood memorabilia suggested this had once been the domain of children much like themselves. Our room, across the hall, faced acres of

(Continued on page 44)

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TRAVEL

Continued from page 41

cornfields, a 10-stall barn which had once housed the family's brood of horses and a milk house—all of which we would tour the next morning with our hostess, who requested breakfast orders and wake-up time before we repaired to bed.

Early the next morning, the aroma of bacon and pancakes wafted through the halls, beckoning us to gather around the family table as if this were a daily custom. After third helpings, we all cleared the table and set out for a stroll of the grounds—previously owned by Henry Ford.

"On the road again," we chorused with Willie Nelson, motoring toward Cambridge and the second of our B & B hosts: "A professional couple in a newly redone condo on the top floor of a grand old home just off Harvard Square."

Carol and Henry Lukas's living room loft with terrace was turned into bachelors' quarters for our sons, who'd been advised to bring sleeping bags for this occasion. Our bedroom: a comfortable studio replete with television, library and laundry facilities tucked inside a closet. Before setting out to explore Cambridge, we shared a drink with our hosts who described their steady stream of guests who prefer home to hotel. After breakfast by their wood stove, we charted our next route. To The Berry Patch *(top, page 40)*: "A gracious 14-room colonial overlooking 30 acres of gardens, bridle paths, horse paddocks, swimming pool and tennis court."

A welcome sight it was, after getting hopelessly lost en route to Boxford (the map had neglected one vital direction). Forthwith our gracious hosts led us to the swimming pool where we soaked away all travel fatigue. Returning to our heirloom-filled chambers, we found a set of house rules that put us completely at ease. To wit, "If you find a gate open, leave it open; if you find a gate shut, leave it shut; if you can't find it, don't worry about it. . . . Your suggestions, complaints and disputes will be handled out behind the barn." No complaints, honest.

A GUIDE TO B & B

- Guests seeking hosts can subscribe to American Bed & Breakfast Association, PO Box 23486, Washington,

D.C. 20024. This year-old organization hopes to support the entire industry, providing referral services for "people who have high standards personally," says founder Pat Wilson, whose *Hostlist* provides over 1,000 B & B locations in the United States and Canada. A code indicates rate category, accommodations for children, public transit and even wheelchair facilities. Updated twice a year, the *Hostlist* is supplemented by a *Guestletter* with nuggets of information on houses and hosts in a segment called "Window Shopping," plus regional goings on and—the latest development—air/bus/car package tours using B & B lodgings. Individual copies of the list are $5; the letter, $3 (with a self-addressed, stamped envelope).

In addition, the American Bed & Breakfast Organization publishes a primer on hosting that covers such fundamentals as meeting guest expectations, house rules, matters of finance and screening procedures. This *Hostkit,* which can be ordered for $15, also includes reservation agencies as well as a copy of the current host listing.

• Among several recently published books, *Bed & Breakfast, U.S.A.* by Betty Rundback and Nancy Ackerman (E.P. Dutton, 1982, $5.95) gives a state-by-state guide to over 2,000 tourist homes and guest houses in the U.S. and Canada.■

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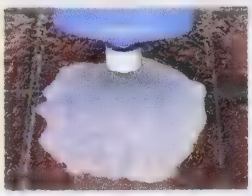
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TOM YEE

A 1680s ENGLISH BARN SLIPS INTO A 1980s SKIN



Ed Victor and Carol Ryan live in London where he is a literary agent and she an entertainment attorney. The barn is their Long Island summer home.

If Edward Victor and his wife, Carol Ryan, hadn't fallen in love with the 1680s barn they found in Kintbury, Berkshire, England, in all likelihood it would have been burned for firewood. This American couple living in London shares a feeling for old wood—venerable, rugged and rich to the eye, wood that is centuries old, wood whose color and texture attest to the years of service and the cumulative effects of the elements. This feeling for history that old wood evokes was the impetus for their buying a historic barn and transplanting its timbers to Long Island, N.Y., where they made it the structural core of their summer home. Today the barn's black oak timbers frame the interior of the cathedrallike house *(shown here and on the cover)*. Architect David Howard, who traveled all through England with the Victors searching for the right structure, designed a "skin" for its eventual reconstruction—a shingle-style exterior in keeping with classic American tradition of the eastern seaboard. "It's interesting to build a house with a 300-year-old frame on soil hardly populated by English-speaking people until much later," he says. To the rear a saltbox-style wing houses three bedrooms and two baths. During the year and a half between the time the barn was purchased and Ms. Ryan began decorating it, R. Durtnell & Sons of Brasted, Kent, supervised the transformation—Mr. Howard is the firm's American representative. When asked about the soaring space of the great living room, Ms. Ryan laughed and said, "Ed and I really need this open feeling—we're both so very tall it makes us feel at ease."►

A 1680s ENGLISH BARN

Ancient timbers recall the barn's former scale—and add rough-hewn warmth to an open, contemporary design



The cathedrallike space of the Vickers' new house has a simplicity and elegance natural to its materials—centuries-old timbers, matte white walls, Lutyens style double-height doors and pristine bleached floors. Little artificial illumination is used: There is plenty of light pouring in through the paned windows by



lay that is even more beautifully reflected by the ripples of the pool; in the evening the Victors enjoy lighting the interior with candles whose flames dd considerable drama to the living room's soaring scale. Plates and boxes from Gordon Foster Antiques; handwoven wicker chair from LCS Inc. ►

A 1680s ENGLISH BARN

With no walls to define spaces, intimacy relies on the friendly arrangement of furniture

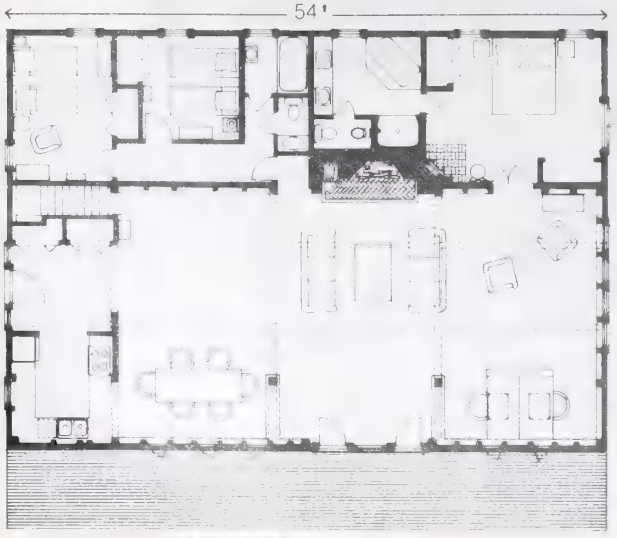
One-room living has great appeal to the Victors, whose house in London comprises a traditional series of small rooms. For most of the year, their life revolves around a crowded schedule of meetings and entertaining; thus the couple wanted a distinct change of pace here. Simplicity of space and its uses afford them the welcome physical and psychological relief their demanding life requires.

Ms. Ryan, realizing that the drama of a room as large as this needs to be respected, held to a decorating plan that highlights the room's austere glamour: bleached floors, oversized sofas upholstered in white canvas, and natural materials such as brick and pine. For the walls she chose white stucco—the traditional interior surfacing used in both country cottages and castles that have incorporated post-and-beam timbering in their rooms. Both kitchen and dining area *(foreground)* are open to the main living space—no walls interrupt the flow of light and air.

The Victors were inspired by a recent London exhibition featuring the work of the British architect Sir Edwin Lutyens. They asked David Howard to incorporate Lutyens's small-paned windows and doors into the house's massive scale. Double-height doors now admit the maximum amount of light to cast patterns across the floor and walls as the sun moves through its course.

The old black oak timbers supplying much of the room's visual excitement were purchased through R. Durtnell & Sons, who have been building barns since 1591, in the reign of James I. Nowadays the company locates barns, negotiates with the farmers who own them, numbers the timbers, sees to the seasoning of the wood, provides for its containerized transport and oversees rebuilding in the new location. English farmers today are eager to replace their old wooden structures with modern buildings. They provide a ready market for rural architecture buffs like the Victors—their particular barn once stored grain. The "porch" entrance *(right)*, which now opens on the pool, was the place where drays would pull up to unload.

"Classics survive their times," says Ms. Ryan. "We consider our new house to be a documented antique. Character, craftsmanship, proven quality of materials and hand-hewn details are the things we looked for. It feels as if we're living in a work of art. It also feels like a joy to come back to."■ *Editor* KATRIN TOLLESON



The living room, which includes dining and cooking areas, is 54 feet long and 24 feet wide, with the roof peaking at 28 feet. Some of the supporting beams weigh 700 pounds. A rear wing added three bedrooms (see floor plan), *two with baths; entry is made at each side of the hearth.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION





SHEET DREAMS

These sumptuous new sheets inspire decorating ideas both in and outside of the bedroom



To make this sofa slipcover *(left)*, fabric is pinned beneath the scrolled arm; skirt is gathered on a sewing machine. Painting by Loren Dunlap; coffee table, LCS; rug, Stark; lamp, Étalage.



A print as lush as the one Manuel Canovas created in sheets for J.P. Stevens demands just the exuberant treatment found here. Not only are the ruffled sheets used with panache on the bed, they're festooned across the top of the four-poster in swags echoing the windows' balloon shades. Room by designers Carole Douglass and Stanley Hura. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

SHEET DREAMS

Flannel, that old-fashioned bed warmer, has achieved new status as a decorative fabric with luxurious weaves



This armoire full of flannel sheets *(above)* shows the top-of-the-line market range. The lushest flannels are 100 percent cotton made with woven, therefore reversible, patterns. With gentle washing, their nap fluffs and becomes even more luxurious. The crocheted towel is available as a kit; see page 32.

In designer Alexandra Stoddard's bedroom *(right)*, her newly designed four-poster is fitted with Edelweiss flannel sheets also used to make her snap-on, pleated bed curtains. Her night table is covered in a sheet tailored with inset pleats. Lanz of Salzburg.►

WILLIAM P. STEELE

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Slipcover a café cha
skirt a dressing tab
upholster a wall—
you can do it all
with sheets

French café chairs *(above)* take on a certain *je ne sais quoi* indoors when their steel frames are slipcovered with sheets, here sewn in Marimekko's new Snowflower print for Dan River. Billowy skirts disguise skinny legs; pillows cushion the otherwise flat seats *(for how-to, see page 106)*. The tablecloth, which has the same fullness as the chair skirts, gets its form from welting sewn around the hem, an idea borrowed from old-fashioned petticoat hoops. More special effects with fabrics: Tiny breakfast baskets are lined with matching Snowflower fabric and filled with valentine cookies. Photographed at The Inn at Phillips Mill, New Hope, Pa.

FOR MORE DETAILS, SEE PRODUCT INFORMATION









JAMES LEVIN

An ordinary rectangular dressing table *(top)* is swathed in Laura Ashley's Kensington sheets for Burlington, with smock stitching and bows. The slipper chair, slipcovered in fabric from a coordinated sheet, is from LCS; vanity items, James II Galleries; rug, Stark.

This antique, painted-pine daybed *(top)* is dressed with Geoffrey Beene's Ivory Grid sheets from Fieldcrest. Bolsters play up the sheets' classical trim, also used as a fabric border on the wall. Bed, Evergreen Antiques; table, LCS; rug, Stark; mirror, Limited Editions.

Invitingly plump, this chaise *(above)* gets its delicate look from a slipcover in Enchanted Lace sheets by Fieldcrest. Curtains are lined with lace panels reminiscent of the eyelet trim on the boudoir pillows. Table, Ann-Morris Antiques; lamp, Étalage; throw, Antartex.

Pretty enough to envelop a room, Boudoir Lace sheets from Fieldcrest appear on the bed, walls, table skirt and ruffled lampshade *(above)*. Bed, Evergreen Antiques; rug, Stark; lace cloth, Jana Starr/Jean Hoffman Antiques; heart box, American Country Store.►



KARLN HADKAI



JOE SANJARI

With one alluring sheet pattern, you can set your bedroom's whole decorating scheme

To bring out the stripes of these sheets *(top)*, pink damask was used as a tablecloth, blue fabric as a wall hanging. Primrose Bordier for Cannon/Descamps.

Decorated with bows, these Via Veneto sheets from Springs' Bassetti Collection *(above)* have embroidered, scalloped trim. Bed skirt is tailored to fit box spring.

Tucked in an alcove *(opposite)*, this bed has a four-poster feeling with full curtains and valances in Wamsutta's Francesca sheets. At The Inn at Phillips Mill.►

FOR MORE DETAILS SEE PRODUCT SOURCE PAGE 11







Filled with eclectic antiques, a zigzag modern table and shelves of favorite books, this airy bedroom is actually a living room—it's where the owners really live and often sit with guests. The bed is pretty but tailored, dressed in a delicate floral as creamy as the walls. Balmoral sheets by Martex.■

Editor KATRIN TOLLESON

Americar



1. Sled, 19th century, $600



2. Quilt, 1900, $850



3. Cupboard, 1840, $2,800



4. Rocking horse, $775; Amish quilt, $5,000; rocker, $375; crib quilt, $700; yellowware, $15 to $115; farm bench, $300

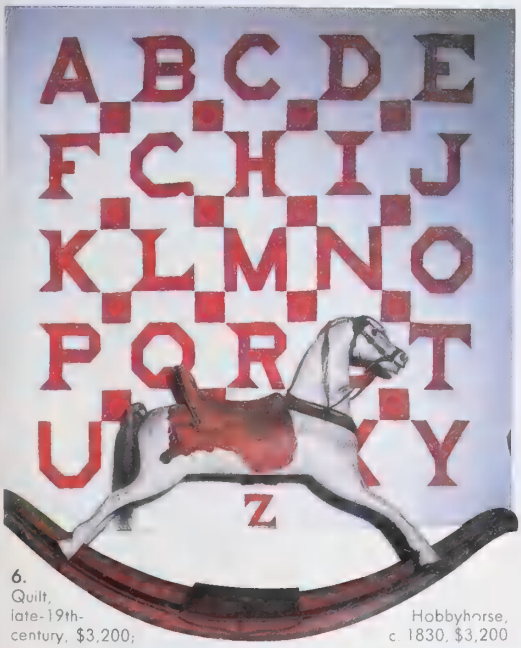
JON ELLIOTT

1. A sled has its original painted scroll design and horse; from *Made in America*. 2. This quilt, a version of the popular Little Red Schoolhouse pattern, was made in Indiana; from *Jane & Henry Eckert*. 3. A New Hampshire cupboard, with original blue paint; from *Kelter-Malcé*. 4. The 19th-century horse in front of the wool Amish quilt (Lancaster, Pa., 1910) was originally on rockers. It has original paint, horsehair tail, leather ears and saddle. Lying on the painted rocker is a crib quilt patterned in an Irish Chain variation. Yellowware and spongeware (made between 1860 and 1920) sit on a blue-painted farm bench; from *Made in America*. 5. This Gabriel weather vane with traces of its original white paint on the wood was made in Catskill, N.Y.; from *Ricco-Johnson*. 6. Alphabet patchwork quilt has fine stitching. Hobbyhorse of painted pine is valued for its original, well-preserved condition and lion motif on the footrest; from *Olde Hope Antiques*. 7. Bandannas of this kind were

Country Antiques Market: Rises and Prices



5. Weather vane, 1870, $7,500



6. Quilt, late-19th-century, $3,200; Hobbyhorse, c. 1830, $3,200



7. Bandanna, 1888, $375



8. Bull, $950; running horse, $850; running dog, $1,100; decoys, $200 to $3,500



9. Capitol, c.1900, $1,500

"I have never seen so much high-quality folk art in one place in my life," said Robert Bishop, director of the Museum of American Folk Art, about the recent Fall Antiques Show in New York City. Dr. Bishop was one of the creators of the first show four years ago, which responded to the growing demand for a folk art forum.

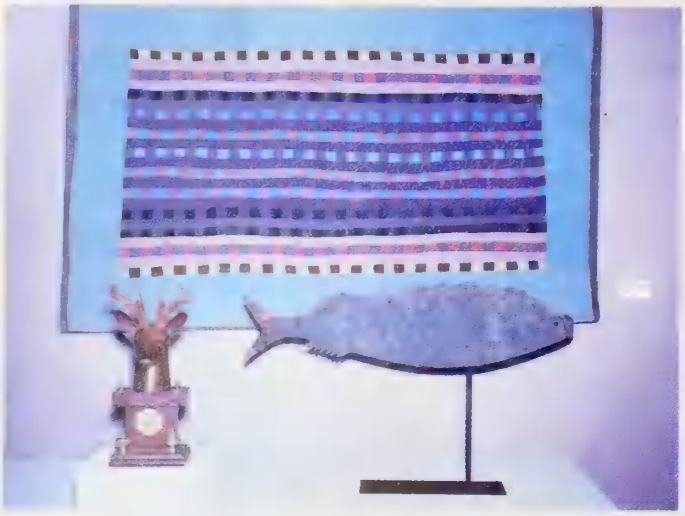
Limited to Americana, the show is the largest of its kind in the country, the most recent event attracting 14,000 visitors from around the world. Dealers, too, come from far and wide with their treasures, including one-of-a-kind pieces and more common relics from the 18th to the 20th centuries.

The pictures on these four pages offer a mere glimpse of the wealth of quilts, painted furniture, weather vanes, baskets and tableware displayed by 90 dealers. The prices (which are approximate and may vary with similar pieces) provide clues to the way in which American folk art has increased in value in recent years.

In what follows Dr. Bishop, who is also the author of many books on furniture, quilts and folk sculpture, explains both the enormous interest collectors now have in American folk art and the accompanying rise in prices. Dr. Bishop points out that the pride Americans take in their heritage is not new: "Since 1915 a third of all American home furnishings have been in Early American style." What *is* new is the burgeoning interest in American artifacts as collectors' items and decorative elements. ►

given out by politicians during political campaigns. The date on this one—August 7, 1888—indicates it may have been designed for the presidential campaign of that year; from *Abrahams Antiques*. 8. A collection of weather vanes (19th-century running horse and 1905 wooden bull), decoys, stoneware and toys. The 1905 running dog was a target in a Midwestern shooting gallery; small decoys were made between 1890 and 1910; the large wooden duck at far right was made in the 1950s; all from *Susan & Sy Rapaport*. 9. Copied from the capitol in Providence, R.I., this model was made by a tinsmith; from *American Folk Art Gallery/Allan Daniel*.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



1. Quilt, $2,500; weather vane, $600; clock, $950



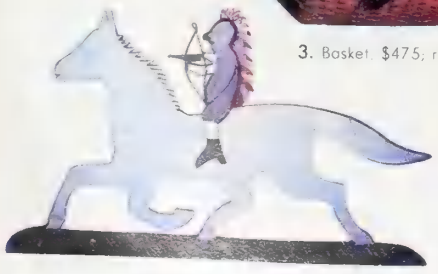
5. Spongeware pitchers, $125 to $350



2. Basket, $350; quilt, $150



3. Basket, $475; rugs, $20 to $200



4. Weather vane, early 1900s, $2,450



6. Cupboard, mid-1800s, $5,700; decoy, $250; quilts, $300 to $1,800

FOR MORE DETAILS, SEE PRODUCT INFORMATION

1. 1920s crib quilt in Chinese Coin pattern was made in Lagrange County, Indiana. Weather vane, c. 1880, is sheet metal; turn-of-the-century deer clock is finished wood; from *Hammer & Hammer*. **2.** Made around 1880 of black ash splints, this sturdy basket was probably used in the fields. The cotton quilt was made around 1870; from *The Patchwork Sampler*. **3.** Unusual Virginia splint basket with four handles holds cotton rag rugs made between 1890 and 1920 in Virginia and Pennsylvania; from *Stella Rubin*. **4.** Indian-on-horse weather vane from eastern Long Island has original paint; from *Sterling & Hunt*. **5.** Spongeware pitchers (decorated before firing with sponges cut to make a pattern) were made in Ohio between 1880 and the early 20th century; from *Bea Cohen & Russell Scheider*. **6.** A straw-stuffed field decoy for geese stands atop a green painted farmer's cupboard. Most of the quilts were made in Pennsylvania, between 1870 and 1920; from *M. Finkel & Daughter*. **7.** Assortment of spongeware includes an





7. Spongeware, $90 to $400



9. Cupboard, $3,000; quilts, $600 to $1,800



10. Weather vane, c. 1880, $10,000



8. Cupboard, $2,200; weather vane, $2,500



11. Six chairs, $1,500

unusually large butter crock; from *Bea Cohen & Russell Scheider*. **8.** 1840 cupboard from Massachusetts has original blue paint; 19th-century weather vane is copper with an iron head; from *George Walowen/Michael Schneider*. **9.** A Pennsylvania corner cupboard, c. 1850, is painted to resemble an unusual grain of wood. Quilts were also made in Pennsylvania between 1840 and 1880; from *Ronald Pook*. **10.** This rare deer weather vane, copper with traces of its original gold leaf, was made in New England; from *Diamant Gallery*. **11.** Chairs from a set of six were made around 1840 in Pennsylvania; from *Maze Pottinger*.

Folk art is now being collected by people who once would have collected other things," says Dr. Bishop. "Those who have traditionally collected modern art are now buying folk art because it is not as expensive. They are, however, willing to pay more for Americana—which includes furniture as well as folk art objects—than has been paid in the past. This has helped push prices up.

"Another reason the price of folk art has increased substantially is that collectors from other countries are buying it. Since America is the world leader in art, any art movement here is of interest to foreign buyers. There are major folk art collections in England, France, Italy, Germany and Japan. In many large European cities, galleries specializing in folk art have begun to appear.

"The quilt is by far the most popular item. Major examples in fine condition have begun to cost as much as $20,000 to $45,000 each. Furniture will always be second in popularity, followed just now by glass, then by folk sculpture, including whirligigs and weather vanes.

"I believe folk art will continue to appreciate in value because there are few masterpieces in the open market.

"When considering a purchase, collectors should keep these criteria in mind: fine design, quality craftsmanship, closeness to original condition and usefulness within the context of contemporary living. They should buy only from a reputable dealer whose sales slip contains a full description of the piece: age, the artist's name (if known), condition of the piece (any restoration or alteration) plus a guarantee that if any of this information proves inaccurate the piece may be returned for a full refund."■ *Editor* BEVERLY McGUIRE







MICHAEL DUNNE

AMERICAN EASE IN A FORMAL FRENCH HOUSE

When Lois and George de Ménil purchased a 24-room 18th-century *hôtel particulier* in Paris, they wanted it adapted to an American style of living. Without subduing the spirit of the house, they hoped to create an informal environment for themselves and their four children; they also wanted a welcome setting for their art collection.

To achieve the look they desired, the de Ménils turned to Alexandra Stoddard, a New York-based designer who had helped with their Manhattan townhouse. Ms. Stoddard envisioned sun-bright colors; uncluttered spaces; windows free of valances, undercurtains and anything else that would shut out light. For the beautifully proportioned drawing room *(above)*



he proposed "springtime colors—as though we had sprinkled bouquet of flowers over it. I saw lovely chintz fabrics and a ortuguese needlework rug on the floor."

"Although Mr. de Ménil liked the concept, he said we really hould have an Aubusson rug—that's what French people ave," says Ms. Stoddard. "So we searched everywhere until ve found something right in New York: a 19th-century French eedlework rug that was true to our 'garden' scheme. When ve put it down, we made an important, though painful, discov- ry: Paris light is different. The antique rug simply died on the oor. The drawing room ended up having a soft white-on- hite wool rug from Belgium." ►

A mechanically operated awning provides shade for the terrace *(opposite top)*, reached through French doors off the dining room and main vestibule.

The floor of the main vestibule *(opposite bottom)*—white stone from Burgundy, black marble from Belgium—is a dramatic setting for the David Smith "Voltri" sculpture. On the wall are a small work by Matisse *(left)* and an abstract by Jules Olitski *(right)*.

In the drawing room *(above)* persimmon suede covers four Régence open armchairs, and a quilted millefleur-glazed chintz covers the two plump sofas. A magnificent Kenneth Noland painting hangs on the wall, but the color scheme would easily accommodate any change in canvas the de Ménils desired.

AMERICAN EASE IN A FORMAL FRENCH HOUSE

SUNNY COLORS, UNCLUTTERED SPACES, AN EMPHASIS ON EASY CARE AND COMFORT





Alexandra Stoddard had designed houses up and down New York's Park Avenue—and from Dallas to Atlanta—but never abroad, never in Paris and especially never an *hôtel particulier,* which she had never heard of until then. But by the time the de Ménil house was finished three years later, she had become acquainted not only with that term but with many others as well from the French design lexicon. "An *hôtel particulier* is a private dwelling of size and importance," she explains. "It is less pretentious than a château yet grander than a townhouse. This house is of the Directoire period and absolutely breathtaking."

When she first saw it, the house was undergoing massive restoration under the guidance of the noted French architect Pierre Barbe. European woodworms had devoured the supporting structure of the first two floors; also, 19th-century additions—including nine fireplaces—needed appropriate 18th-century replacements. "The place was a vast cement 'bunker' of elegant proportions with absolutely nothing in it," Ms. Stoddard recalls. Having been divided into apartments after the French Revolution, it was being repaired and returned to one-family status. Every bit of it had to be furnished.

"I decided I should not design for the de Ménils' art collection," says Ms. Stoddard. "I would never deliberately violate it, but I didn't want to coordinate my ideas with it. For one thing, much of their art 'moves'—it goes out to shows; new works come in; the walls change. So designing around it was impossible. Also, art needs no help or embellishment." Without stinting on her imaginative play of color, she made each room a simple, flexible backdrop for the collection.►

An iron balustrade designed by the architect defines the upstairs sitting room *(above* and *right)* used by the de Ménil children. This room, as much as any in the house, reflects the informality the family wanted. There is no television set—instead, an upright piano on which each of the children takes weekly lessons.

A hexagonal wicker coffee table, modest pine furniture and Provincial pillows from Souleiado carry out the easy feeling of the sitting room *(right).* Under a bold Robert Motherwell painting are modular pieces covered in a fabric from Manuel Canovas that invokes the flavor of American quilts. To the left of the pine cupboard is a Jules Olitski painting; farther left, a work by Daryl Hughto.







I learned so much from my Paris experience," Alexandra dard recalls, "not only about the difference in light int between Paris and New York, but also the differen attitude between tradesmen in both cities. In Paris, I discovered, e one considers himself an artisan. Tradesmen approach their work the utmost care. When it comes to painting walls, it is never a que of slopping up and down with a roller, as is done so often i country. Far from it. There, a person mounts scaffolding with a pale hand . . . and suddenly you realize that he's put nine colors into you assumed was a simple off-white.

"If you want a fabric-stretched vestibule, no problem. You can to go for that extra detail because the French craftsmen under what you're asking for and are glad for the challenge.

"And when it comes to bed hangings and upholstery—these always been an important art in France. The ateliers that make usually have long and honorable family traditions. The work is beautifully and finished with passementerie, reflecting the greatest of detail. And in this house, details—always—are what mak difference." ■

—JANE GENI

AMERICAN EASE IN A FORMAL FRENCH HOUSE

master bedroom *(opposite top)* is dominated by a magnificently dressed bed, called a *lit à la polonaise*, in canary-yellow silk taffeta—a touch splendor Ms. Stoddard knew was needed. "For the parents of four active children, it's important to be able to shut the door and feel you're in your own special environment," she says.

Highly sophisticated touches in the master bedroom include a brocade-holstered chaise longue *(opposite bottom)* accompanied by a bronze and marble gueridon table and *bouillotte* lamp. The magazine-filled "basket" is ceramic, not straw.

bedroom *(above)* of the de Ménils' oldest daughter is feminine enough to warm any little girl's heart. Flame-stitch chintz covers both windows and a canopy bed that's a confection of flounces, bows and scalloped swags—all lined with tiny polka dots, pink on white. Beyond the bedroom is a sunny studio designed to encourage children already exposed to the family's passionate interest in art.

A downstairs guest bathroom *(right)* combines silver-glazed wood-paneled walls, inset mirrors and a rich marble recess for the bathtub. The tall niche over the tub can be used for flowers or for displaying an antique vase, as shown here.



MORE DETAILS, SEE PRODUCT INFORMATION

RESTORED MASTERPIECE IN PENNSYLVANIA

A rare glimpse into the private life of the early 18th century

Her contemporaries were Dryden, Swift, Pope and Franklin. She kept their books on her library shelves, their letters in her desk. From Benjamin Franklin, a present of a thermometer or an almanac. And he, in return, might receive a cask of pickled salmon, baskets of native apples or an elegantly handwritten poem.

She was Susanna Wright, the woman who in 1738 built Wright's Ferry Mansion in Columbia, Pa., the stone house presented on these four pages. Today it is a museum under the aegis of the Louise Steinman von Hess Foundation, which in 1974 undertook to restore the house to its original glamour. Yes, glamour. Susanna Wright was a woman of astonishing personal and professional achievement, and every room reflects her superior intelligence, taste and sophisticated striving for perfection.

Wright's Ferry Mansion is a museum house with a distinction: It is the finest furnished example of early Georgian Pennsylvania architecture in the Quaker taste, exhibiting singular pieces of Pennsylvania William and Mary and Queen Anne furniture forms. There are equally fine collections in the Metropolitan Museum of Art in New York City, at the Winterthur Museum in Wilmington, Del., and at the Philadelphia Museum of Art. But what makes Wright's Ferry Mansion's collection so brilliant is its context—an early Pennsylvania house. Standing in the front parlor *(right)* you can easily believe that Susanna Wright lived there, before [illegible] cent walnut Queen Anne high chest of drawers *(left)*, with a pierced heart at the skirt and cabriole legs terminating in Spanish feet, is being shown in Susanna Wright's bedroom. A gift of a matching walnut Queen Anne dressing table was made by Mrs. Richard C. du Pont in 1978 when she learned of the high chest's location at Wright's Ferry Mansion. Every detail of her dressing table agreed with the chest, except the signature of Isaac and Richard Moss, who worked as cabinetmakers in Philadelphia and southern New Jersey in the mid-18th century. The pieces are the only known examples of Spanish-footed case-piece furniture from the Delaware Valley.



ERNST BEADLE

Native Pennsylvania fieldstone was used to build Wright's Ferry Mansion in 1738. The house *(above)* is one room deep, affording a view from the outside straight through to the gardens behind it that once sloped down to the banks of the Susquehanna River. The ferry service across the river was established by Susanna Wright's father, hence the name. While the house is primarily English, the pent eave at the second story attests to the strong German influence in this part of 18th-century Lancaster County. Side-lapped roof shingles are also in the German tradition.



Furnishings that suit their splendid setting

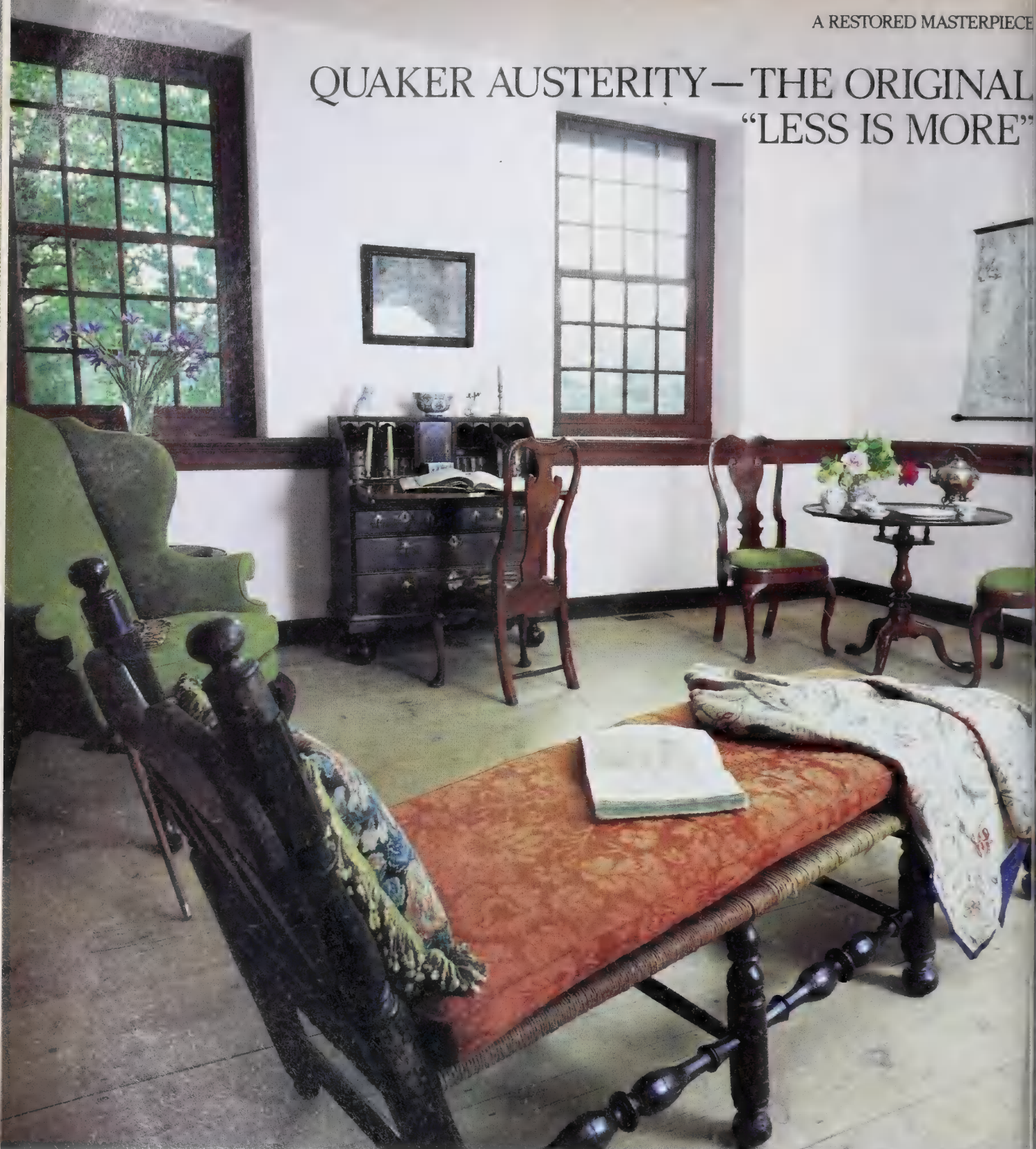
All the furnishings and decorative accessories of Wright's Ferry Mansion predate c. 1750. The house presents a thorough scholarly effort to create a plausible approximation of how the rooms would have looked during the time the Wright family the mid-1750s. The magnifi-



has only just left the room and will be back momentarily to resume her conversation with you.

Function, decoration and innovative expression—the elements of style—mark America's interpretation of the Queen Anne period. It was one of the greatest eras for the flowering of "regionalism." While the furnishings are not Susanna Wright's personal belongings, every piece the house contains is true to both the period and the style in which she lived. Continuing efforts are being made to acquire those objects she was known to have used or of which she was aware. Eighteenth-century Quakerism, as practiced in Pennsylvania, was a liberal-minded form, and highly educated Quakers took the very best their cultural and material surroundings had to offer. To ensure the authenticity of every architectural detail and furnishing, two experts have contributed their knowledge to the success of the restoration—G. E. Brumbaugh, the 92-year-old architect whose career reflected a devotion to the perpetuation of Pennsylvania stone houses, and Joseph Kindig III of York, Pa., whose lectures and writings on Early American furnishings and collections have guided lovers of antiques for decades. ►

QUAKER AUSTERITY—THE ORIGINAL "LESS IS MORE"



Susanna Wright was born on August 4, 1697, in Lancashire, England. Her father, John Wright, settled in Chester, Pa., in 1714, when she was about 16. Those 16 years had blessed her with the thorough education afforded children by the Religious Society of Friends, or Quakers. They entitled women to the same "life of the mind" they deemed necessary for men. Susanna Wright spoke French, Italian and some German and she read Latin. In 1726, having bought a 100-acre tract of forest at the virtual edge of civilization, she proceeded to acquire a familiarity with the dialects of her Indian neighbors. She wrote poetry in the metaphysical vein, reflecting the thought and spirit of the 1600s, and maintained a demanding correspondence with some of the leading political figures at home and abroad. She studied botany and herbal lore, practiced medicine and she even introduced sericulture—silk farming—to southeastern Pennsylvania, starting with 1,500 worms she imported from the Far East. The quality of the silk she manufactured was so esteemed that George III sent his congratulations for the exquisite gown his wife, Queen Charlotte, had worn to one of his birthday celebrations. At the time Susanna Wright was



he parlor *(left* and *previous pages)* of Wright's Ferry Mansion contains a very rare Pennsylvania
/illiam and Mary desk and daybed plus a Pennsylvania Queen Anne "birdcage" tea table and a
air of Philadelphia side chairs considered by furniture historians to be particularly important
xamples of regional American cabinetmaking. The robust turnings of the rush-seated daybed and
ie exquisite modeling of the wing chair's arms and cabriole legs are representative of this
eriod's beauty. The kitchen *(above)* has a Lancaster County walnut country table c. 1750.

ıore than 70 years old.

It may come as a surprise to learn that in
ıe early 18th century Philadelphia was the
ıird largest city in the English-speaking
/orld. The flow back-and-forth between
ennsylvania, England and the Continent
'as regular until a few years before the
evolution. It only took a month for Su-
ınna to receive an order she would have placed for books. From the 1978 Lancaster Antiques Show catalogue we learn that "In the architecture of Wright's Ferry Mansion may be seen four aspects of Susanna Wright's cultural orientation. The long, narrow house, only one-room-deep at any point, reveals the tenacity of a traditional *English* plan. . . ." The long, side-lapped shingles (sheathing the roof) fastened with but one nail and the encircling pent eave indicated the *German* acculturation in the area; the elegant interior woodwork bespeaks the definite influence of early *Georgian* architecture; and finally, interiors like the parlor reveal the mind of a person with a sensitivity to beauty. "Consequently the architecture of Wright's Ferry Mansion remains a very tangible manifestation of the richly diverse elements in Susanna Wright's life and times."

Part of the appeal of visiting museum houses is the mental exercise of trying to imagine how rooms were once used, where furnishings were placed and what objects were treasured. One is tempted to satisfy a romantic expectation when interpreting how early houses were lived in and managed. Wright's Ferry Mansion successfully avoids this. While a room such as a kitchen details the practical aspects of living day-to-day in an elegant 18th-century household, often, in an effort to be historically accurate, the more subtle realities of individual tastes are overlooked. Not here. The austere beauty of bare, unfinished floors, unadorned windows, exquisitely fashioned furnishings, pungent wool damask upholsteries, whitewashed walls and carefully chosen ceramics present a correct historical picture imbued with great personal style. Susanna Wright served her guests cordials in blown glasses, ordered the perfect symmetry of the painted woodwork, wore silk dresses and loved beautifully bound books. *Quality*—not abundance—denoted the values of her life. The Louise Steinman von Hess Foundation has provided the means for the ongoing material reflection of that quest for quality this beautiful house represents.■

Editor PAULA RICE JACKSON

Philadelphia cabinetmaking flowered in the Queen Anne style

The Queen Anne style brought with it considerations of human comfort inherent in the design. The chair *(right)*, with its "vase" or "fiddle-shaped" back, was carved to accommodate the sitter. The slender cabriole leg with its deft ankle and sure foot brought grace and the illusion of weightlessness to furniture and, later, to room design. Estate inventories of Susanna Wright's neighbors and family were studied for evidence of what her house might have contained. Other sources include local cabinetmakers' listings—who made what for whom and at what price. Friends also "borrowed" each other's ideas: The paneling in the parlor resembles that of James Logan of Stenton. Curator Richard C. von Hess ordered the wool damask upholstery that covers the wing chair and long cushion from Schumacher. The textiles on the day bed are 18th-century examples of the needlework produced. Wright's Ferry Mansion is open May through October. Write to Wright's Ferry Mansion, Box 68, 38 South Second St., Columbia, Pa. 17512 or call (717) 684-4325.



A PASSION FOR BLUE AND WHITE PORCELAINS

Lovers of Blue and White porcelains can well empathize with the longings of Gay's mistress. What *is* it about Blue and White that rouses such passion? Perhaps this—Blue and White is forever young. For centuries collectors of Blue and White have refreshed themselves on its clarity, sophistication and charm. Blue, from gray to deep violet, is the sky; white is a cloud, snow, the froth of water. And porcelain. Ah, there's the heart. Because porcelain is warm, luminous and translucent, it transports underglaze blue and white clays into another realm.

Any attempt to date Blue and White's beginnings is fraught with controversy. But the experts do agree on a few points: that the Chinese are credited with making the breakthrough that produced *vitrified* pottery, *porcelain,* in the middle of the 13th century; that oxide of cobalt from the Middle East was superior to deposits available in China and was therefore imported; and that few Europeans owned porcelain before the Portuguese established their trading post in Macao in 1557. Lisbon was the first major source of porcelains in Europe.

What is astonishing, as we shall see, is that during the 18th century more than 60 million pieces of Chinese porcelain flowed into Europe and became the biggest collectors' passion in history.

When artistic merit and practical need meet, fortunes are made: Enter the introduction of tea in 1610 and coffee in 1615 to England and the Continent. This time it's the Dutch who bring tea from India to Holland. And porcelain, with its luminous, translucent beauty, outshines delft, faience and majolica, the European tin-glazed earthenwares. Porcelain tea sets became a "must." It wasn't until 1708 that the German factory, Meissen, was able to reproduce the quality of the Chinese objects. And, until the late 18th century, European pricing couldn't compete with the methods the Chinese employed in their manufacture. Using what we recognize today as assembly-line techniques, porcelain factories could produce upward of 60,000 pieces a day for next to nothing!

What ecstasies her bosom fire!
How her eyes languish with desire!
How blest, how happy should I be,
Were that fond glance bestow'd on me!
New doubts and fears within me war:
What rival's near? a *China* jar.

China's the passion of her soul;
A cup, a plate, a dish, a bowl
Can kindle wishes in her breast,
Inflame with joy, or break her rest.

—John Gay, 1725



Charlotte Horstmann in the shop she runs with Gerald Godfrey

History is filled with magical "ugly ducklings." Tea, spices and silks were the main cargoes brought to Europe by English and Dutch traders. But their ships required ballast, and tons of the crudest blue and white—cheaper than pennies—served the function. This "cast-off" china was Europe's first full-scale introduction to the form. In fact, porcelain manufacture in China was deemed so unimportant by Chinese officials that the Macao base was excluded from commerce in porcelain. Western merchants were compelled to sidestep the authorities in order to secure their clients' demands. This renegade commerce became the basis of business that changed the entire art form. Chinese Export Porcelain resulted from the marriage between Western design and Chinese execution.

No Chinese teapot ever resembled the one made for Sir Joshua Reynolds *(opposite).* No wide-rimmed dinner plates *(next pages)* exist in a Chinese household. All the forms porcelain assumed—sauceboats, saltcellars, mustard pots, wine coolers, cruets, cachepots, chalices, salvers, and tea and coffee services—were dictated by the West and manufactured by the East from wooden models, based on penciled designs.

The classic Chinese forms—bowls, fishbowls, plates, sculpture, vases and religious objects—were still venerated, but the real innovations were taking place between European merchants and their Chinese artisans. The competition between European and Eastern factories became so intense that it is often still difficult to distinguish an English-made piece in the Chinese mode from a Chinese piece in the English mode . . . which is why the hunt for Blue and White is so thrilling.

Chinese Export Porcelain was shipped to Europe and the Americas, Africa, Southeast Asia, Japan and the Middle East. And with the fall of the Ch'ing Dynasty in 1911, imperial porcelains went underground, where they are sought by collectors.

The doyenne of the "real thing" is Charlotte Horstmann *(above)* whose treasure-filled shop in Hong Kong is a magnet to astute collectors throughout the world. Along with superb imperial pieces, shards of export Ming porcelain, framed with silver, from sunken ships, is an example of the exquisite kind of ancient treasure to be found here.►

Poem taken from *A Winterthur Guide to Chinese Export Porcelain* by Arlene M. Palmer. Copyright © 1976 by Henry Francis du Pont Winterthur Museum. Used by permission of Crown Publishers, Inc.



celains for purists: Shaped like a drum, a Chinese porcelain pot, c. 1785, is painted with a cipher that incorporates letters of the last name of the great English painter Sir hua Reynolds; without handle in the Oriental style, a rare h-century soft-paste Chinese teacup rests on its saucer; a inoiserie tea caddy, c. 1750, made in Bristol, England, ›ies a classic Chinese design.



Try to imagine yourself performing this feat: Take a small brush, dip it into pigment, then paint a sharp, clean line on . . . blotting paper. Try after try should point out very quickly the miracle that is painted porcelain. Centuries of trial and error have produced mastery of the technical aspects of decorating pottery, one of the reasons why lovers of Blue and White are so impassioned by all its incarnations. Blue and White constantly changes; none of it stays the same no matter where it comes from or what its period of development. It has universal appeal. It adds a fresh, crisp quality wherever it's put—on a table, in a cupboard or hutch or as a large standing piece such as an umbrell stand. But the most common form Blue and White takes is the plate The six plates, bowl and lozenge shaped dish above present a feelin for the wide-ranging styles of Blu and White. They are not all Chinese Plate 1 is from Holland, 3 from th Arita kilns of Japan and 6 was mad in Bristol, England. Note the saltbo



tyle of the house painted in 8; its Dutch flavor results from the original Chinese pattern being copied by he Dutch and then copied again by he Chinese—which explains why a pagoda faces the house! Plate 7, a very rare late-Ming period plate, is he kind featured in Dutch still lifes of the 17th century. Bowl 5 features figures in a landscape, the most popular motif in Blue and White taken up by Europeans. Currently in America, an exhibit called "Hills and Streams: Landscape Decoration on Chinese Export Blue and White Porcelain," on loan from the China Trade Museum in Milton, Mass., is on a two-year tour. The show features 43 examples produced in China from 1750 to 1900.►

BRYCE ATTWELL, COURTESY OF *INTERIORS* MAGAZINE

Top row, left to right: Peacock pattern, Dutch delft, c. mid-18th century; Fitzhugh pattern, c. 1790, Chinese, made for America; Japanese porcelain plate, the famous Hall of 100 Children pattern; from the Kangxi period, a Chinese plate with the 100 Antiques pattern. *Bottom row, left to right:* Kangxi bowl, c. 1720; English chinoiserie plate, c. 1760; late Ming patterned with peonies and fruits; Chinese pillow plate, so-called for its gently gadrooned edge.





NEW BLUE AND WHITE— TOMORROW'S ANTIQUES

What are the qualities that distinguish fine Oriental porcelains? A good piece has a warm, mellowed feel to it; a poor piece looks a lackluster, glassy milk-white. A good piece is decorated with blues neither too dark nor too light, blues neither too violet nor too gray. The piece should resonate its blueness and its whiteness gently and proudly and, as any knowledgeable collector will admit, it takes a sixth sense to know the difference. High-quality blue and white porcelain needn't be antique, which is a relief to lovers of the genre who can't afford to compete for the ever-diminishing quantities of the "real thing."

Nothing gives a room an instant lift like an important piece of Blue and White. And beautifully executed new Blue and White is within the range of almost every decorating budget. Vivien Azar *(top left)* and her partner, Angela Martin *(top right)*, are importing new Blue and White from Hong Kong whose quality rivals that of the old traditional forms. Ms. Martin began her career in porcelains when she became interested in teapots. As a fourth-generation citizen of Hong Kong, fluent in Cantonese, she was able to seek out Oriental antiques while searching for the pots. Ms. Azar is a decorator whose clients were persistently asking for porcelains, sculpture and classic Oriental antique furnishings for their houses. Great Wisdom Enterprises is the result of the two women's combined efforts to find the old or have it re-created. The myriad traditional forms of Blue and White are particularly sought after: double- and triple-gourd shapes, fishbowls, umbrella stands, tiles and large imposing plates. Blue and White involves a single-fired process. The painting, the underglaze blue, is done in Hong Kong. Great Wisdom is being represented in the United States by Kiser Gutlon Associates, whose catalog includes reproductions of furnishings and Oriental antiquities.■ —PAULA RICE JACKSON

FOR MORE DETAILS, SEE PRODUCT INFORMATION



An original opium bed from the 1800s *(above)* is made of hand-carved black wood. The Blue and White tiles inset into its back, sides, legs and apron are antique Ch'ing. This bed is available as a reproduction from Great Wisdom. The double-spouted teapot, also an extremely rare and beautiful antique, is from Angela Martin's collection.

An imposing, 24-inch-diameter Blue and White plate with its own stand, important-looking oversized candy dish and planter are new *(near right)*. Ming-style ebony chair, table and high stand are created with the same traditional tools and hand-worked joining methods of the most celebrated period of Chinese design.

A Fu lion, a classic Ming motif, tops a reproduction of a tall jar painted in underglaze blue and orange *(far right)*. Traditional ideograms band the neck of the four-foot-high jar; the Blue and White bowl on an ebony stand, shown here as a planter, is also traditionally used for a fishbowl.

PHOTOS: ANGELA MARTIN PORTRAIT, BILL HAYWARD; ALL OTHERS, FRANK FISCHBECK

BLUE AND WHITE PORCELAIN

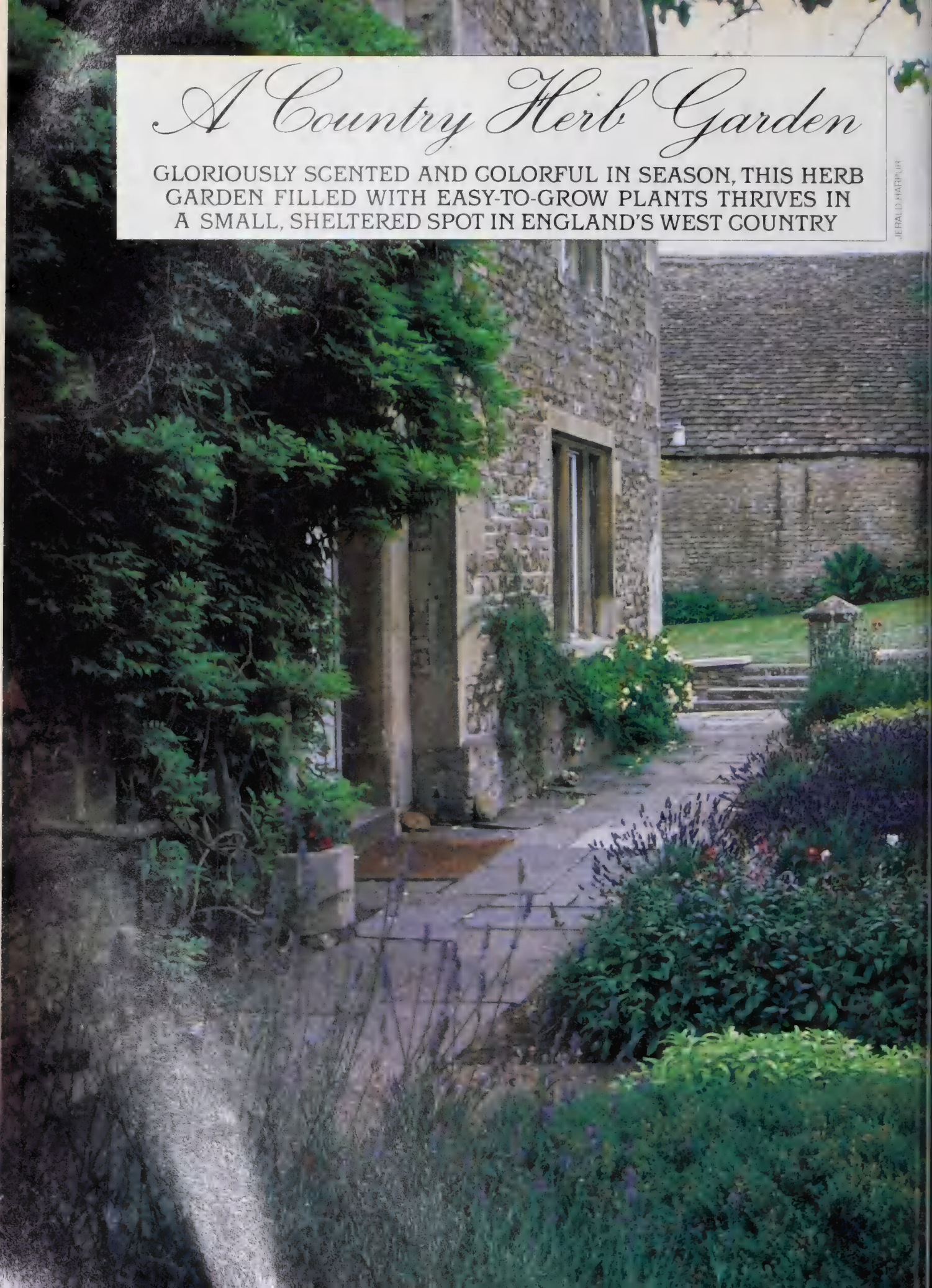
Today's Blue and White
is so superbly crafted
hat it becomes ever more
difficult to discern
the old from the new





A Country Herb Garden

GLORIOUSLY SCENTED AND COLORFUL IN SEASON, THIS HERB GARDEN FILLED WITH EASY-TO-GROW PLANTS THRIVES IN A SMALL, SHELTERED SPOT IN ENGLAND'S WEST COUNTRY



JERALD HARPUR





A Country Herb Garden

BETWEEN BEDS OF SHRUBBY PERENNIALS—LAVENDER AND SAGE—ANNUAL HERBS ARE PLANTED ACCORDING TO THE PLAN SHOWN HERE

Since medieval times, gardeners everywhere have been delighted by herbs, by their delectable scents and their contributions to cookery. This small English herb garden designed by Allen Paterson was planted mainly for culinary use. The herbs are grouped within a framework of stone walls and are all within easy reach of the kitchen, accessible from paved paths. The herb garden is linked to the rest of the yard by paving stones and limestone chippings, interplanted with such plants as yucca and low junipers to create an architectural landscape.

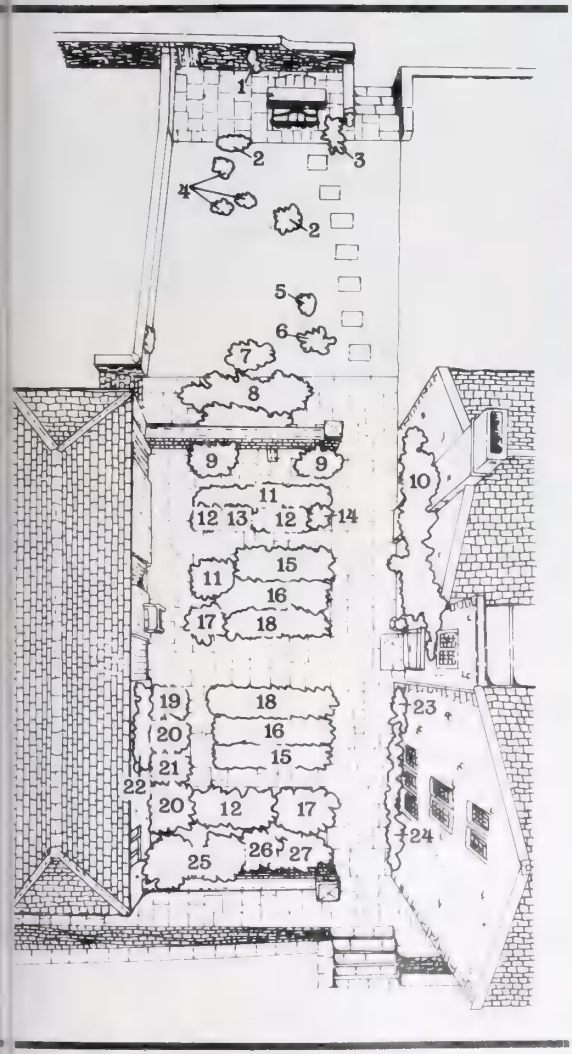
An herb garden is relatively easy to maintain if it's in an ideal spot. Choose a sunny location that faces south and is sheltered from wind and frost on the north and east. Herbs will thrive best in a well-drained, light soil. Clean the ground well before planting, being careful to get rid of perennial weeds. If space is limited, herbs will grow happily in a tub or trough, but a special border allows a greater choice of plants.

Here, keyed to the drawing *(opposite)*, is how Mr. Paterson, landscape architect and author, created this garden:

1. *Ficus Brown Turkey* bears crops of oval, brown to purple figs in September. Plant in sun.
2. *Salix hastata 'Wehrahnii'* is a small to medium-sized shrub with silver-gray catkins that later turn yellow. Thrives in wet, loamy soils.
3. *Yucca filamentosa* is an evergreen with creamy white pendulous flowers in July and August.
4. *Horizontal junipers* were added by the owners after devising the original plan.
5. *Juniperus x media 'Blaauw,'* an evergreen shrub, yields grayish-blue spiked leaves.
6. *Juniperus sabina tamariscifolia,* a bright green, low-growing coniferous shrub, is equally good as edging or against a wall.
7. *Hypericum 'Hidcote'* is a hardy, semi-evergreen shrub that produces golden-yellow, saucer-shaped flowers from July to October.
8. *Lilac,* existing planting.
9. *Lavandula spica 'Grappenhall,'* robust lavender with gray-green leaves, is a blue flower that opens in July.
10. *Wisteria sinensis,* ideal for covering walls, will climb to 100 feet if conditions are ideal.
11. *Thymus vulgaris.* This is common thyme. It forms dense mats of aromatic foliage, ideal for spaces between paving stones.
12. *Salvia officinalis 'Icterina,'* tidy shrub with aromatic foliage, blooms bluish-purple in summer.
13. *Thymus x citridorus,* lemon thyme, is a small, bushy plant.
14. *Allium schoenoprasum,* chive, forms tufts like grass.
15. *Salvia officinalis 'Purpurascens'* is purple-leaf sage.
16. *Annuals* planted at random yield successional harvests of such herbs as borage, parsley, caraway, balm.
17. *Lavandula spica 'Alba,'* Old English Lavender, with robust white flowers, grows 4 feet high.
18. *Lavandula spica 'Hidcote,'* lavender, produces striking deep purple-blue flowers in dense spikes.
19. *Mentha x piperita,* peppermint, is a vigorous, herbaceous perennial that should be given a bed of its own.
20. *Mentha spicata,* spearmint, has the same growth habits as peppermint but should be replaced every two or three years.
21. *Mentha rotundifolia 'Variegata,'* variegated applemint, with a round, woolly leaf, will grow to 3-foot-height.
22. *Jasminum officinale,* common white jasmine, is a vigorous climber yielding fragrant, white trumpet-shaped flowers from June to September.
23. *Jasminum nudiflorum,* winter jasmine, is a spectacular winter-flowering shrub—bright yellow blossoms on bare branches.
24. *Rose 'Mermaid,'* evergreen rose with long stems and glossy green foliage, yields water-lily-like flowers—white with yellow staining.
25. *Foeniculum vulgare,* fennel, is a hardy, perennial herb that will grow up to 5 feet tall.
26. *Rosmarinus officinalis,* rosemary, an evergreen shrub, may reach 6 feet in height with a dense growth of narrow, dark green leaves. Plants should be replaced every five years.
27. *Rosa gallica officinalis,* The Apothecary's Rose, is a small shrub with semidouble, light red blooms that are lightly fragrant.









Opposite above: Before Allen Paterson redesigned the garden, 15-foot-high laurel hedges blocked views of the valley and hills beyond.

Above left: Wisteria softens the stonework of this imposing Victorian farmhouse. Two rows of 'Hidcote' lavender, one of the most prized of all aromatic shrubs, flank the path leading from the door of the house to the old stone dairy built parallel to it *(see plan, left).*

Top and above: Part of Mr. Paterson's plan included two herbaceous borders on the side of the farmhouse opposite the valley. The borders were laid out between the house and the medieval tithe barn at right angles to it *(see preceding pages).*

KITCHEN OF THE MONTH

NEW-IDEA FAMILY KITCHEN

A COOKTOP ISLAND WITH A BUILT-IN DINING TABLE IS THE NEW HUB OF THE HOUSE FOR THE WHOLE FAMILY

The cook at home is a *specialist* concentrating on one thing at a time, according to Charles Morris Mount, whose career includes designing many of America's most efficient professional kitchens. "The image of the home cook as a gadget-wielding octopus, overseeing 10 pots at once is outdated," says Mr. Mount, who collaborated with House Beautiful to illustrate how specialization of tasks can be both streamlined and attractive. True to his orientation to the professional chef's needs, he has separated food preparation activities just as they would be in a restaurant kitchen—a discrete baking area with its own work surface, a vegetable preparation area with sink, an open-to-the-aisle dishwasher with a rinsing sink and countertop for stacking *(foreground)* and, the cook's glory, an 8-by-10 work island with a semicircular dining table in front of it. Imagine a circle around which a cook can move—from cooking at the range to loading the dishwasher to checking a wall oven to washing salad greens to getting something from the refrigerator. Sleek, functional St. Charles cabinets, conveniently located throughout the kitchen, are faced with Formica's new ColorCore plastic laminate.►



TOM YEE

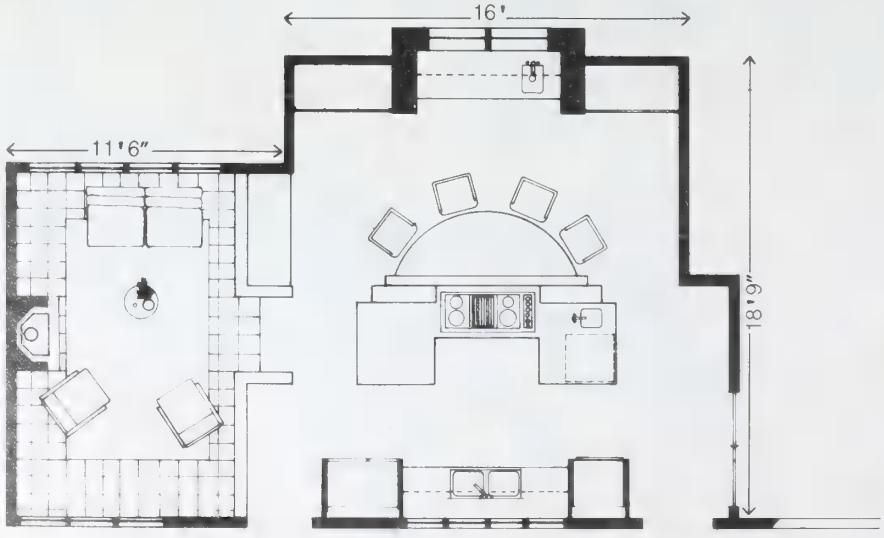








The heart of the kitchen is a freestanding island cooktop whose backsplash fronts the semicircular dining table. Behind the cooktop is a sink; to the right, two ovens; to the left, a refrigerator; behind the table, a wet bar and storage area for glasses.





ilt into cabinets faced with Formica's Rose Ash
ninate is Whirlpool's convertible range top
ove) with three convertible modules.

zy seating *(left)* brings friends and
nily into cooking and dining areas. Curvy
F chairs in foreground; upholstered
nless chairs from Thayer Coggin. Twig
ning chairs *(top left)* by Daniel Mack.

ilt-in combination oven has a microwave unit
p a self-cleaning electric oven *(top right);*
rigerator is a Systems Sentinel Performance
th temperature monitor. All by Whirlpool.



KITCHEN OF THE MONTH

"THE MOST IMPORTANT CONSIDERATION IN DESIGNING A KITCHEN TODAY IS MAKING THE COOK FEEL COMFORTABLE"

According to Mr. Mount, "The '70s was a time when we tried to make kitchens extremely compact and tidy so that everything was instantly at hand. I think we could all do with a little more space, with family or friends sharing the jobs that go along with producing a meal."

This "three-in-one" room—kitchen/dining area/den—is innovative in its generosity of space, its soft, rich pastel colorings and its allusion to classical architecture: the curved window over the bar, a cathedral arch over the Formica-faced ceiling beams.

Natural oak planks from Bruce Hardwood Flooring were rubbed with white paint to give luster to the wood. The floor in the den is by Kentile. Dishwasher, cooktop, ovens and refrigerator are all by Whirlpool.■ *Editors* KATHLEEN MAHONEY *and* JASON KONTOS

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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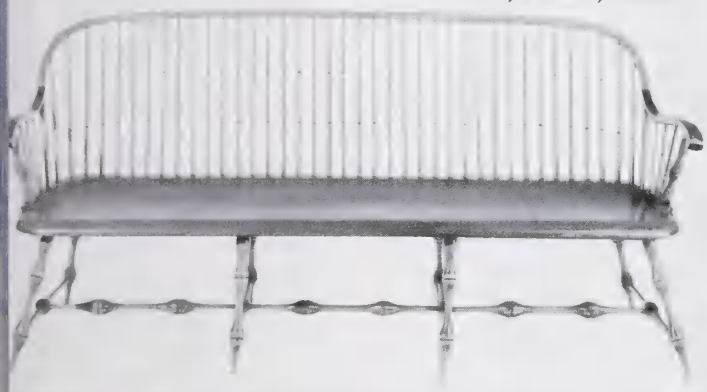
YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL

Q How can I tell where my very old bench was made? It is all wood, but the back spindles look like they might be bamboo.

—L.F., Potter, Kans.



A. You own a Windsor settee made with bamboo-turned back spindles and legs. The Windsor chair was first made in England during the 16th century. The first American Windsor chairs were made about 1725.

To be considered a Windsor design, a chair must have a plank seat, spindles for a back, turned legs and one of a variety of top pieces for the back that held the spindles. The shape of the leg is one of the best clues in determining the origin of the chair. Early American Windsors had chairs made with baluster and ring turnings. Bamboo-inspired legs, like those on your settee, were first made about 1785 in Philadelphia and New England. If it was made in 1800 in the Philadelphia area, it is worth at least $5,000.

Q My small table has a strange bag underneath it attached to a false front that pulls out. The top is a checkerboard on one side and a backgammon board on the other. Its age?

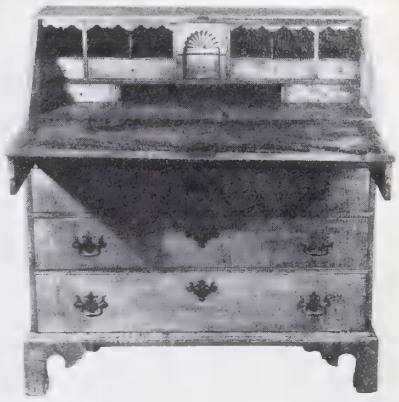
—J.G., Walnut Creek, Calif.



A. Your table seems to be a combination sewing and game table. This form, with small lift-up side leaves and the sliding cloth bag, was first designed during the late 18th century by Thomas Sheraton. The table, then called a worktable, held knitting and sewing supplies in the bag while serving as an extra small table in the parlor. Your table is in the Regency style and appears to be English, dating about 1810. It is worth about $700.

Q What can you tell me about this curly maple desk? The front lowers to rest on pullout slides.

—T.T., Saginaw, Mich.

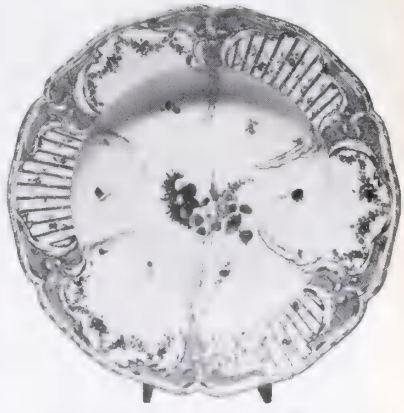


A. Your slant-front desk is in the 19th-century Federal style. The clue to the date of this one is the legs. The Queen Anne type desk made from 1730–1750 usually had short cabriole or curved legs. A Chippendale type desk made about 1750–1775 usually had bracket feet wider than they were high that held the desk only a few inches above floor level. The Federal style desk had slender, longer, rather plain bracket feet.

The 18th-century desk had a section of interior pigeonholes and small drawers. Usually, the base had three or four large drawers. Nineteenth-century styles called for a plainer, more slender look and the desk became a few inches narrower when the foot became a few inches higher. This subtle difference in foot style and dimension shows that you own a 19th-century style piece. The well-marked curly maple makes your desk worth about $4,000.

Q My soup plate has a green border and sprigs of flowers in natural colors. The bottom of the plate is marked with a blue letter "A" which is listed in your book as "Ansbach, Germany, established 1758." Could it possibly be that old?

—L.W., Elgin, Ore.



A. Your plate design is from a well-known Ansbach dinner service that was made for Frederick the Great sometime between 1765–1770. The factory in Ansbach, Germany, made other types of pottery, but about 1758 started to make porcelain. A few years later the firm moved to Bruckberg, Germany, and continued working there until about 1860. Because of the rarity of 18th-century dinnerwares, a plate like yours would sell at auction from $800 to $1,000.■

This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

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WHERE TO FIND IT

Specialists who make house calls to restore gingerbread details, fading murals, broken stained glass, even pipe organs

By SYLVIA SUNDERLIN

Many old houses needing comprehensive renovations, particularly those with exceptional architectural or ornamental features, require artisans not only with special skills but who are prepared to travel, sometimes great distances, for important commissions. Listed below are some professionals in exterior and interior house restorations: ornamental plaster, ironwork, stained glass, built-in furnishings, cabinetwork, statuary, murals and other artistic features. Inquiries are welcome as to specialties and travel arrangements.



Ornately carved balusters and wood trim from old houses are part of a restoration specialist's accoutrements.

GENERAL RESTORATION

D. Diehl Victorian Interior Restoration, 6374 Waterloo Rd., Atwater, OH 44201; (216) 947-3385—The firm has a complete architectural and design staff for Victorian residential restorations, inside and out, including cabinet installations and large furniture. House museums refurnished and historic rooms re-created.

Giannetti Studio, 3806 38th St., Brentwood, MD 20722; (301) 927-0033—John and Robert Giannetti restore and re-create all kinds of ornamental plasterwork, exterior and interior, from balustrades to delicate ceiling medallions. Major works include several federal and historic houses in the Capitol area. Wide travel range for commissioned restorations.

FIXTURES, FURNITURE, DECORATIONS

David Adamusko, 5425 N. 23rd St., Arlington, VA 22205; (703) 534-6728—Mr. Adamusko is a conservator and restorer of furniture with considerable museum experience. He travels to restore furniture on site.

Alexander's Sculptural Service, 1177 E. 9th St., New York, NY 10016; (212) 467-8866—Mr. Tatti and son Stephen, both experts in restoration of statuary and sculptural installations, undertake on-site repairs for residences and public buildings.

George Studios, 45-04 97th Place, Corona, NY 11368; (212) 271-2506—Richard George has versatile skills in refurbishing large furniture and elaborate built-in cabinets and fixtures. Travel proposals welcome.

S. H. Hopkins, 3319 SW Water Ave., Portland, OR 97201; (503) 222-2903—Sally Hopkins is a restoration stenciler of floors, ceilings, walls, window shades and furniture. She specializes in houses and public buildings of the Victorian era, requiring restoration of original stenciling. She mainly works in the Pacific Northwest, but will travel to commissions outside that area.

L. Nevin Associates, Jacksonville Stage, Brattleboro, VT 05301; (802) 254-5816—Lawrence Nevin and associates install, maintain and restore pipe organs in residential settings. They welcome inquiries to rebuild or restore organs in distant settings.

Stencilworks, 63 17th St., NE, Atlanta, GA 30309; (404) 892-8114—Pat Harris and associates research historical designs preparatory to restoring stenciling on walls, ceilings and floors in old houses. They also custom design stencils in keeping with period architecture.

The Stenciled Pineapple, 400 N. Washington St., Falls Church, VA 22040; (703) 534-5745—The firm restores wall and floor stenciling, stencils complete walls to simulate old wallpaper patterns and creates new stencils appropriate to period rooms and architecture.

H. Stewart Treviranus, 1229 34th St. NW, Washington, DC 20007; (202) 338-8115—Mr. Treviranus, an experienced art restorer who has worked in the State Department Building and other historic buildings, will travel to restore paintings.

GLASS AND IRONWORK

Melotte-Morse, 3 Old State Capitol Plaza S., Springfield, IL 62701; (217) 789-9515—Restoration and conservation of excellent stained glass is a specialty of this architectural firm. Commissions are accepted for work out of state.

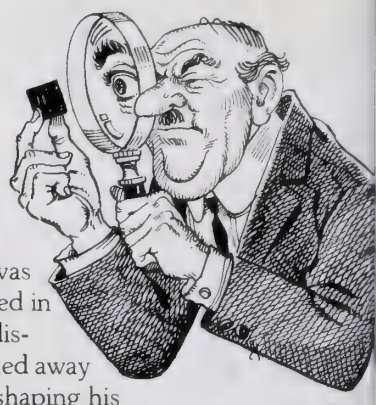
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The 1982 editions of The Directory of Matching Services for China, Silver & Glass *and* The Directory of Hard-to-Find Shops and Services *are now available at $1 each. Send money with orders to Rm. 2845, House Beautiful, 1700 Broadway, New York, NY 10019.*

Lord Horace Calls In the Police

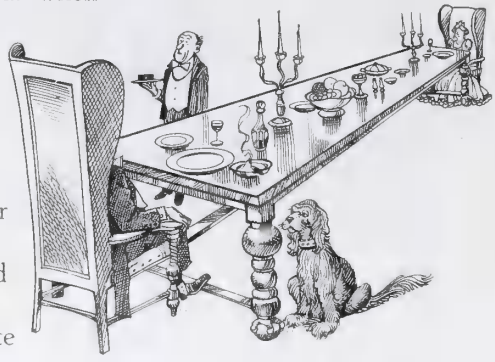
Chapter 1 of "The Last Mint," a baffling story of low doings in high places.



Welcome to Blodstoke, the modest country home of Lord Horace and Lady Penelope Blodgett-Stokes, known to their friends as Chuff and Binky. Forty-eight bedrooms, two bathrooms.

In this four-century-old house, where the dining-room table is a bit too long for a decent game of ping-pong, a major crisis has arisen: there is a mysterious shortage of After Eight Chocolate Mints.

(For those of you unfamiliar with these scrumptious English confections, they're sort of wafer-thin squares. Dark chocolate on the outside, and a soft, creamy mint waiting on the inside. We English tend to roll our eyes and say "Dashed good!" when we eat them.)



The shortage was discovered when McPhee, the butler, trundled the coffee service into the dining room after dinner.

"Oh, goody!" said Lord Horace. "The After Eight Chocolate Mints!"

His Lordship's pleasure was short-lived. The box was quite empty, and there was only one mint on the dish.

"Only one left?" said Lord Horace.

"Only one, milord," said McPhee.

"Only one?" said Lady Penelope from fifty feet down the table, thereby giving the lie to her husband's oft-repeated remark that dear old Binky was deaf as a post.

"This is the third shortage this month," said Lord Horace. "By George, I'm going to get to the bottom of this!"

The Chief Constable for Blodshire was summoned. He arrived in somewhat of a snit, disgruntled at being called away from his lifework of shaping his boxwood hedge in the likeness of Disrael

While the servants were being assembled in the drawing room for questioning, the Chief Constable was shown the solitary remaining mint.

"In my opinion, this is definitely an After Eight Chocolate Mint," he said, and went home.

He left behind him several unasked question Why were there no footprints in the flower bed? Who was the last pers heard to say "Dashed good!"? What did the scullery maid find i the butler's waistcoat pocket...and wh did she giggle? Why only two bathroom

Such questions beget further questions: Why does everyone in this household—including Garridge, the chauffeur, and Mrs. Pitts, the housekeeper—look startlingly like Lord Horace? Where is this story leading?

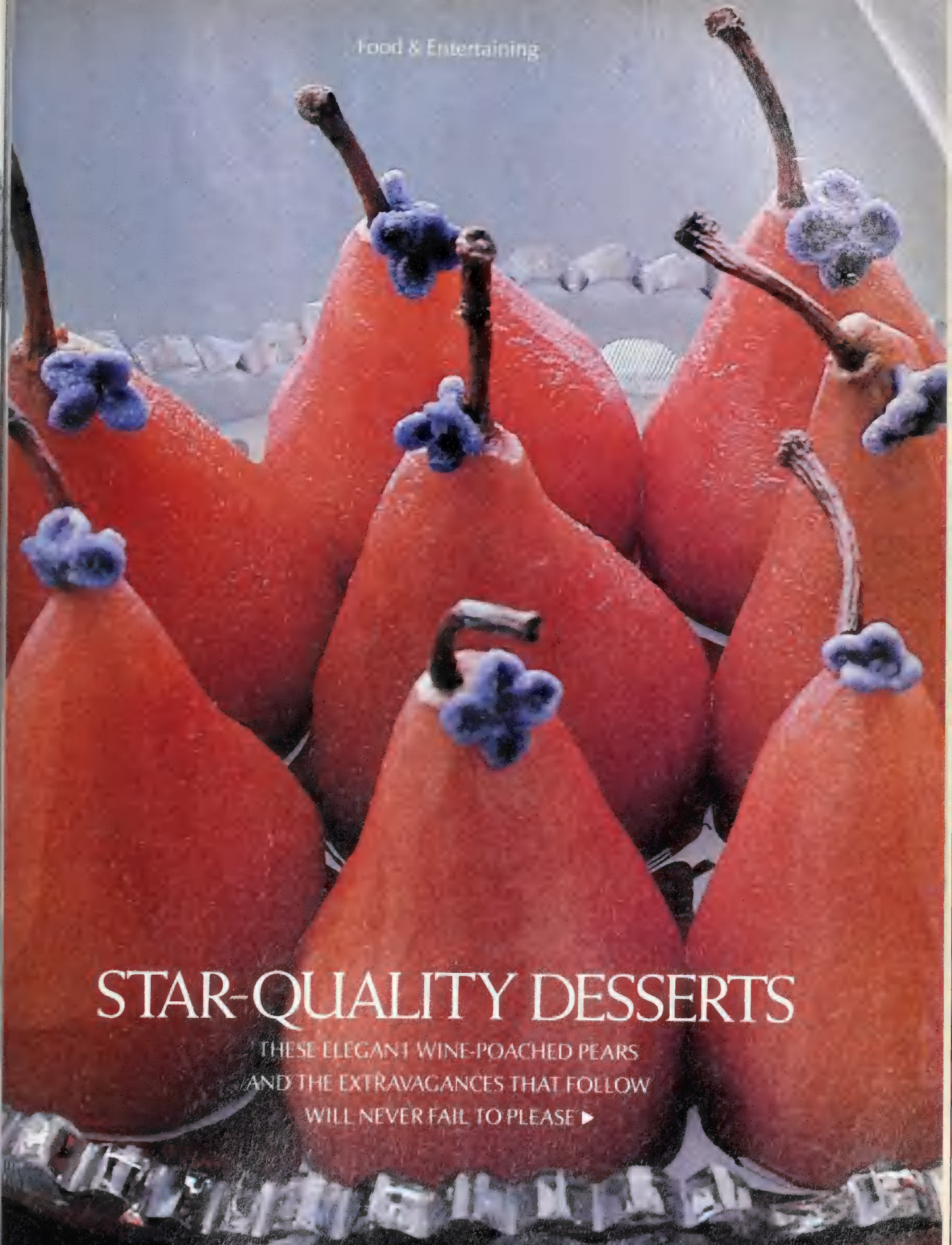
The answers to these and other equally befuddling questions may, or may not, be forthcoming in future installments of "The Last Mint" in these pages.

"The Last Mint" has been adapted for a series of major television commercials produced for Masterstroke Theatre.



Will Lord Horace get the last mint? Lady Penelope seems to think otherwise.

After Eight Chocolate Mints



STAR-QUALITY DESSERTS

THESE ELEGANT WINE-POACHED PEARS
AND THE EXTRAVAGANCES THAT FOLLOW
WILL NEVER FAIL TO PLEASE ▶

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STAR-QUALITY DESSERTS



Crème Caramel, a smooth, creamy classic



Roberta Hearts, heady with rum and chocolate



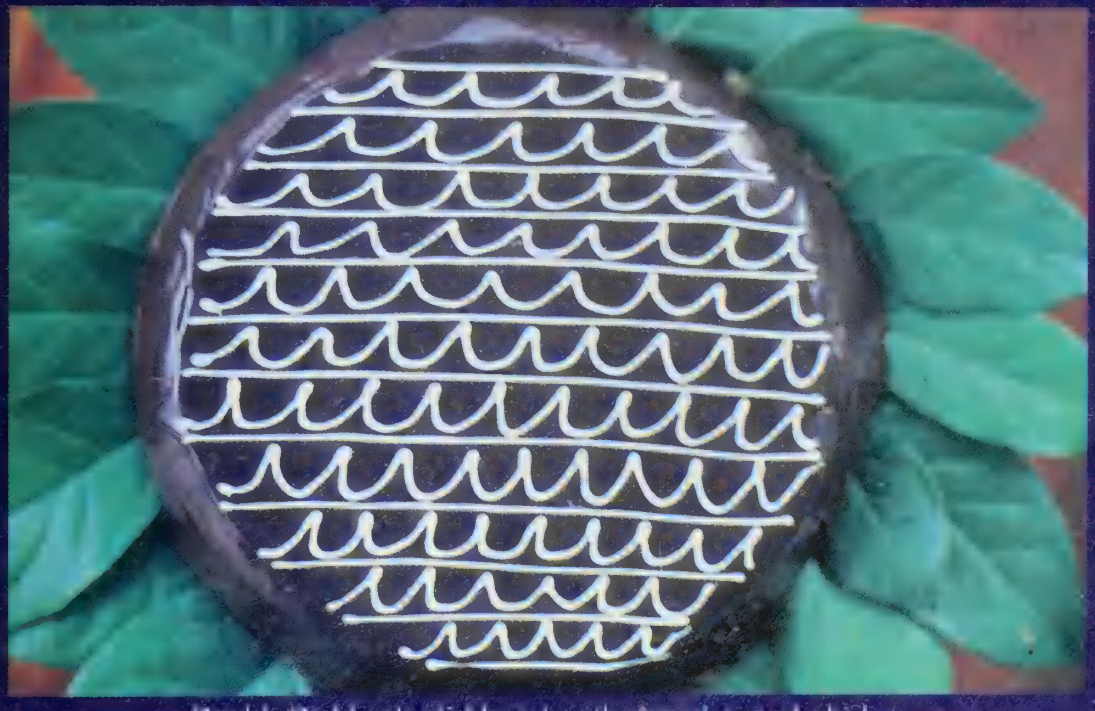
Clementine Tart, tangerines with orange-nut filling



Grape Tart with nut crust and apricot glaze

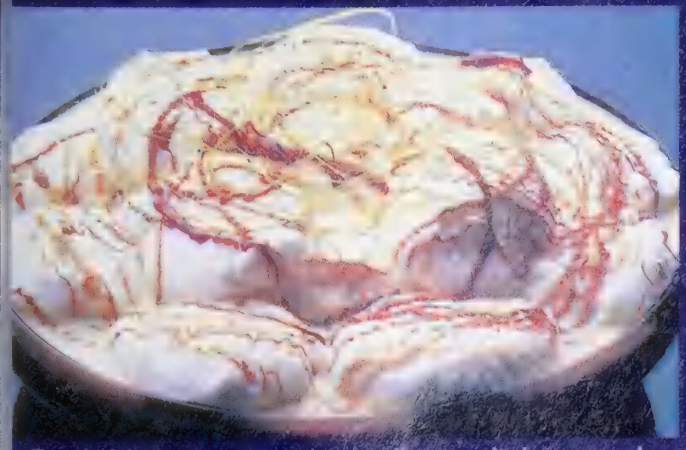


Glacéed Oranges, festive with candied peel



Double Diablo, devilishly rich with chocolate and whiskey

Fruits, nuts and chocolate are transformed into a sweet fantasia. Recipes begin on page 102.



Oeufs à la Neige, egg whites afloat on light custard



Almond Torte with meringue kisses

WINE & GOOD SPIRITS

By PETER QUIMME



ALASTAIR FINLAY

DISCOVERING SAKE

Sake, Japan's national drink, is an oddity among the world's wines and spirits; a fermented liquor made from rice by a process something like brewing beer, it has a strength and flavor reminiscent of dry sherry—nutty, pungent, aromatic. Its increasing popularity in this country is due largely to the proliferation of Japanese restaurants and the new interest in cooking Japanese food at home.

But sake has more versatility than its traditional use with Japanese cuisine suggests. It is normally served warmed (simple method: put the opened bottle in a pan of boiling water for several minutes). It is then brought to the table in *tokkuri* (small ceramic pitchers) which are used to fill *sakazuki* (one-ounce drinking cups). But it can be served chilled, like a white wine, or even over the rocks with a twist of lemon. The brands I've most enjoyed are Kiku Masamune (about $5) and Taru Kiku Masamune (about $5.75). There's also an excellent California sake, Koshu Masamune (about $4.50).

THE WINES OF LOUIS M. MARTINI

So much is heard about small, trendy California wineries that it is easy to forget that what puts good, reasonably priced California wines on the table of most Americans are the mid-sized producers, quietly going about the business of making wines that represent solid value. Tops in that category is Louis M. Martini, a family-owned and operated Napa Valley producer whose wines have been setting standards since the 1940s.

Today, Louis P. Martini, the founder's son, carries on his father's approach to winemaking—never losing sight of the fact that wine is intended to accompany food. Martini stays away from eccentricities of style, emphasizing balance and the taste of the grape. In addition, the winery's policy of reasonable prices encourages wine drinkers to enjoy them often.

The winery has about 20 wines in its line, including reliable red and white jug wines, but the best values are to be found among the varietals. In the whites, I've particularly enjoyed the crisply acidic Folle Blanche, a Martini specialty that goes well with shellfish (about $5.50); and dry, pungent Gewürztraminer (about $5.75), a fine aperitif. Pick the most recent vintages.

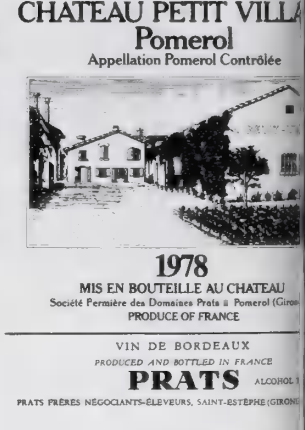
But it's the reds where the Martini approach excels. Although they have an appealing roundness and can be enjoyed when released from the winery, their balance permits graceful aging for 5 to 10 years or more, depending on variety and vintage. Some standouts: The Cabernet Sauvignon is a consistently fine dinner wine and in top vintages like '70, '74 and the now-available '78, is ripe, deep and well worth additional cellaring (about $6.50). The Zinfandel is a California benchmark (about $4.75). Fruity and spicy but not overpowering, it's delicious four years after the vintage. The Barbera is intense and fruity when young, but gains depth with age (about $4.75). Look for the 1978 vintage.

MERLOT: THE GRAPE AND ITS WINES

Merlot (pronounced marelow) is an unfamiliar grape name to most American wine lovers. In the Médoc area of Bordeaux, it has been used for over a century to soften the astringent character of wines made predominantly from Cabernet. And in California during the 1970s, Merlot was widely planted for the first time to give complexity and softness to Cabernet Sauvignon.

Winemakers in California soon discovered what the French have known for some time: Merlot can produce a wonderful wine on its own. Its lush, rich, round fruitiness is very evident in wines from the Saint-Émilion and Pomerol districts of Bordeaux, where this grape is widely planted.

Now dozens of California wineries bottle Merlot on its own or with a little Cabernet Sauvignon blended in. Richer, softer and fruitier than Cabernet Sauvignon, Merlot ages faster and is usually more appealing when young. The grape is also grown in northern Italy, where it makes a soft, dry, agreeable wine.



Here's a list of some of the best Merlots I've sampled recently (try them with lamb, game and cheese): from Italy, the intense 1979 Collio Scolares (about $6) and the 1979 Friulvini (about $4); from Bulgaria a well-balanced example at a remarkable price, the 1979 Trakia (about $3); from California, the 1979 Sterling (about $11), the 1979 Rutherford Hill (about $10) and the 1978 Gundlach-Bundschu (about $8.50) are deep and fruity. From Pomerol, look for the stylish 1979s from Ch. Petit Villages (about $15), Ch. Nènin (about $15) and Ch. Vieux Certan (about $17).■



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GERMAN SWEET CHOCOLATE CAKE

- 1 pkg. (4 oz.) BAKER'S® GERMAN'S® Sweet Chocolate
- ½ cup boiling water
- 1 cup butter or margarine
- 2 cups sugar
- 4 egg yolks
- 1 teaspoon vanilla
- 2¼ cups sifted all-purpose flour*
- 1 teaspoon baking soda
- ½ teaspoon salt
- 1 cup buttermilk
- 4 egg whites, stiffly beaten

*Or use 2½ cups sifted cake flour

Melt chocolate in boiling water. Cool. Cream butter and sugar until fluffy. Add yolks, 1 at a time, beating well after each. Blend in vanilla and chocolate. Sift flour with soda and salt; add alternately with buttermilk to chocolate mixture, beating after each addition until smooth. Fold in beaten whites. Pour into three 9-inch layer pans, lined on bottoms with paper. Bake at 350° for 30 to 35 minutes. Cool. Frost tops only.

In high altitude areas, use large eggs (do not separate); 2¾ cups flour and 1 teaspoon salt; ¾ cup butter and 1½ cups sugar (at 3000 to 5000 ft., 1¾ cups sugar); 375° oven.

COCONUT-PECAN FROSTING

Combine 1 cup evaporated milk, 1 cup sugar, 3 slightly beaten egg yolks, ½ cup butter or margarine and 1 teaspoon vanilla. Cook and stir over medium heat until thickened, about 12 minutes. Add 1⅓ cups BAKER'S® ANGEL FLAKE® Coconut and 1 cup chopped pecans. Cool until thick enough to spread, beating occasionally. Makes 2½ cups.

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QUICK COOK

A down-home midwinter meal

By MARTHA STEWART



On a cold February night, after a day of skating, sledding or skiing, it's satisfying to come home to a hearty quick meal of crisp fried chicken, root vegetables flavored with thyme and a tossed salad. For dessert: a baked vanilla custard, fragrant with nutmeg, livened with raisins and apricots. Makes 6 servings.

Mahogany Fried Chicken

- 2 fryers, each cut into 8 pieces, backbones removed
- 1 quart buttermilk (substitute whole milk if you like)
- 2 cups all-purpose flour
- 1 tablespoon salt
- 1 tablespoon freshly ground black pepper
- 4 to 6 cups safflower oil or any good quality vegetable oil

1. Soak chicken pieces in buttermilk overnight or for at least 6 hours.
2. Mix flour, salt and pepper together. Dredge the chicken pieces in the flour, shake off the excess.
3. Heat 2 inches of oil in skillet to 350°. Fry chicken uncrowded in hot oil 12 to 16 minutes, turning 3 to 4 times, until skin is deep mahogany brown. Drain on rack or on paper towels and serve hot, warm or cold.

Root Vegetables

- 1 cup each sweet potatoes, white potatoes, parsnips, carrots and turnips, peeled and cut into 1-inch cubes
- 4 tablespoons butter
- Salt and pepper to taste
- 1/2 teaspoon fresh or dried thyme

1. Steam vegetables over boiling water until tender. A layered Chinese steamer is excellent for this.
2. Toss vegetables with butter. Add salt, pepper and thyme. Serve hot.

Custard With Golden Raisins and Dried Apricots

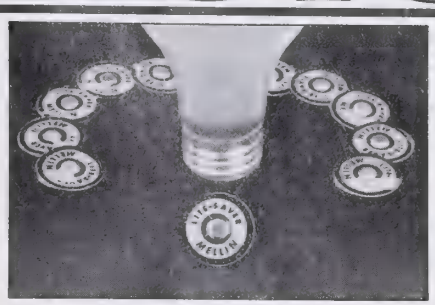
- 1 cup sugar
- 3 eggs plus 3 egg yolks
- 1-1/4 cup heavy cream

(Continued on page 110)

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he Thousand Faces Of Cheese

here is no such thing as bad cheese—just variation in character. Of the 700 or more cheeses in the world, most were discovered / accident, the result of some unplanned change in a standard cipe. This capacity for endless personality change is the joy and onder of cheese. Companies have to suppress the variability in der to satisfy customers who associate a particular taste with a rticular brand. But when you make cheese at home, you are free play on the whole spectrum of possibilities. The Europeans ve been doing it for centuries and the French countryside is still ll of farms that produce uniquely local versions of the famous eeses. Cheese is surprisingly easy and uncomplicated to make—pecially so with this kit patterned after the European method of me cheesemaking. The Solait kit comes with a clear illustrated oklet giving recipes for Coulommiere, Feta, Camembert, Popn, Gouda and Ricotta cheeses. From this starting point you can oduce scores of variations, using goatmilk in place of cowmilk, lding herbs or spices, changing molds, shortening or lengthening aging time. Doing it yourself saves about half over commercial or imported cost. The kit includes two different stainless steel cheesemaking hoops, a pair of bamboo drying mats, reusable cotton mesh cheesemaker's cloth, dairy thermometer and three packages of rennet, all for **$27.00** ($2.95) #A628. It sets you up to make family-sized 1-2 pound wheels of cheese.



Dust Magnet



If we ever compile a book on *The Old Ways That Were Better Ways,* we will certainly include a chapter on the lambswool duster. On its own it actually attracts and holds dust like a magnet. The static charge in the lambswool causes dust literally to leap off surfaces where it has accumulated, making this just the thing for dusting bric-a-brac, crystal, china, pictures and other fragile items. When soiled, just wash it in warm soapy water. A 20″ authentic lambswool duster is **$8.00** ($1.95) #A163.

Emergency Candles



Most candles are poured hot wax. Our emergency candles are pressed into shape by a hydraulic process, making them notably denser than ordinary candles. As a result, they are very slow burning—a single 3″ x 3″ candle lasts 50 hours or more. These candles come 2 to a package in a snap-apart foil-lined box that makes its own flame protector windbreak candleholders. The candle wax has a high melt point (155°), so that candles store well even in unfavorable conditions such as a car trunk. We can supply 2 boxes of emergency candles (a total of 4 candles)—8 days and nights of continuous light—for **$14.00** ($2.95) #A672.

Watering Whiz



Do your houseplants run you ragged, back and forth, trip after trip, watering can in hand? There is an easier way: with an indoor garden hose you can water them all in a single trip. This 50′ vinyl hose comes complete with a set of four adaptors that readily attach to most indoor and outdoor faucets. From there you just take the water where you want it—an easy-control handle allows you to turn a splashless stream of water on and off as needed. This indoor hose comes with a snap-in misting attachment, so after you water the roots you can spray the foliage and wash away the dust accumulation that impairs a plant's health as well as its beauty. The indoor garden hose kit costs just **$11.00** ($1.95) #A681.

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STAR-QUALITY DESSERTS

Continued from page 97

POACHED PEARS

- 8 Bosc pears
- 1 to 2 cups red wine
- 2 tablespoons lemon juice
- 1 cup sugar
- 1 stick cinnamon
- Zest of 1 lemon
- 1 vanilla bean

Garnish:

- 1/2 pint heavy cream, softly whipped with 2 tablespoons cognac or rum, or 8 candied violets (optional)

☐ Peel pears without removing stems. Place in deep saucepan.

☐ In another saucepan mix wine, lemon juice, sugar, cinnamon, lemon zest, vanilla bean and enough water to cover. Bring to a boil. Pour liquid over pears and simmer very slowly until just tender, 10 to 20 minutes.

☐ Remove pears carefully to serving dish. Rapidly boil down liquid to about 1 cup. Pour over pears. Serve cool or cold with whipped cream or candied violets. Makes 8 servings.

CRÈME CARAMEL

- 2 cups sugar, divided
- 2-1/2 cups heavy cream
- 2-1/2 cups milk
- 1 vanilla bean, or 1 teaspoon vanilla extract
- 6 eggs
- 6 egg yolks

☐ Line two 1-quart tin charlotte molds with caramel: Dissolve 1/2 cup sugar with 2 tablespoons water in each mold by swirling water into sugar. *Do not stir.* Cover mold and place on low heat until sugar is completely dissolved. Uncover and raise heat. Boil syrup until it begins to turn a golden color. Swirl pan over heat, and when desired caramel color is reached, remove from heat and plunge bottom of mold into cold water a few seconds to stop the cooking. Swirl caramel around sides of mold and invert on a plate to cool.

☐ Preheat oven to 325°.

☐ Simmer cream and milk with vanilla 5 minutes.

☐ Beat remaining 1 cup sugar into eggs and yolks and continue beating until mixture is light and fluffy. Gradually, add hot milk and cream, beating continually.

☐ Strain mixture into prepared molds. Put molds in a pan and pour boiling water into pan to come halfway up molds. Bake about 45 minutes, or until custard is firm. Cool.

☐ To unmold, run sharp knife around edge of custard. Put serving dish over mold and quickly invert. Pour remaining caramel around the custard. Makes two 1-quart desserts.

ROBERTA HEART

- 21 ounces semisweet chocolate
- 3 ounces unsweetened chocolate
- 1-1/2 tablespoons instant espresso coffee
- 6 tablespoons hot water
- 6 tablespoons dark rum
- 9 large eggs
- 3/4 cup granulated sugar
- 1-1/2 cups heavy cream
- 1 tablespoon confectioners' sugar
- 1 tablespoon vanilla

Garnish:

- 1 cup heavy cream whipped with 1 tablespoon confectioners' sugar

☐ Preheat oven to 350°. Put a pan (larger than cake pan) in oven and add boiling water to fill halfway. Melt chocolate with coffee, water and rum over barely simmering water. Stir until smooth.

☐ Beat eggs and granulated sugar in double boiler over simmering water 10 to 15 minutes, until thick and fluffy like whipped cream and almost tripled in volume.

☐ Whip cream in chilled bowl until it forms soft peaks. Add confectioners' sugar and vanilla.

☐ Fold smooth melted chocolate into egg mixture. Fold whipped cream into mixture as gently as possible. Pour batter into prepared pan and set immediately in pan of hot water in oven. Bake 35 to 40 minutes, or until toothpick inserted in center comes out clean.

☐ Remove from oven and let cool in the water bath. When cool, cover dessert and refrigerate. To serve, warm pan slightly in an inch of warm water. Invert onto a serving tray. Pipe sweetened whipped cream onto dessert with a decorative tip. Makes 10 to 14 servings.

CLEMENTINE TART

Pastry:

- 1 Perfect Sweet Tart *(see recipe right)*

Glazed Clementine Slices:

- 1 cup orange juice
- 1/2 cup lemon juice
- 1-1/2 cups sugar
- 10 to 12 clementines (or 8 to 10 navel oranges)

Nut Filling:

- 2 eggs
- 2 egg yolks
- 1 cup sugar
- 1/4 pound (1 stick) unsalted butter, very soft
- 1 cup ground almonds or pecans
- 1/2 cup Cointreau or other orange liqueur

☐ Bake 10-inch pastry shell 10 to 15 minutes in 350° oven or until golden brown.

☐ While pastry is resting, prepare glazed clementine slices. Combine juices and sugar in wide enamel or stainless-steel pan. Bring to a boil and simmer 15 to 20 minutes.

☐ Peel clementines and slice into 1/8-inch slices, removing any seeds. Add slices to syrup and simmer gently until slices are almost translucent. Remove carefully from syrup and drain on racks. When cold, cut each slice into 4 wedges.



Reserve syrup, boiling it down to thicken if it seems too thin to use as glaze.

☐ *To make nut filling:* Beat eggs and yolks with sugar until light. Beat in butter, then ground nuts, and finally Cointreau.

☐ Pour filling into baked shell and bake until set (8 to 10 minutes) in 375° oven. Set on rack to cool. Brush with glaze and arrange clementine wedges in decorative pattern on tart filling. Glaze with remaining syrup. (Heated and strained apricot jam can be substituted for syrup as glaze.) Makes one 10-inch tart.

PERFECT SWEET TART

- 14 tablespoons (1-3/4 sticks) unsalted butter
- 1-1/3 cups flour
- Pinch salt
- 3 tablespoons sugar
- 2 egg yolks beaten with 4 to 5 tablespoons ice water

☐ In food processor, cut butter into flour. Add salt and sugar. Do not overwork. Little by little add egg yolks and water. Process 15 to 20 seconds. Turn pastry onto a floured board and blend the pastry by pressing it into a ball and then kneading it quickly with the heel of your hand until no lumps remain. As with all pastry, work as quickly as possible, and use as little additional flour as possible to avoid toughening the dough. Chill dough at least 20 minutes.

☐ After chilling, roll 1/8 inch thick and cut into shapes slightly larger than tart or tartlet pans. Press pastry into tartlet (or tart) pans and cut off excess with your thumb. Chill in pans before baking. Any unused pastry can be tightly wrapped and chilled or frozen for future use. Makes one 10-inch tart.

GRAPE TART

Pastry:

- 1 Perfect Nut Crust *(see recipe below)*

- 1 quart seedless grapes (red and green), sliced in half

Glaze:

- 1 6-ounce jar apricot jam
- 1 tablespoon plain gelatin
- 1/4 cup Grand Marnier or cognac
- 1/2 pint heavy cream, whipped

☐ Arrange halved grapes on crust.

☐ *To prepare glaze:* Heat the jam in a saucepan. Dissolve gelatin in the Grand Marnier and add to jam. Stir over low heat until mixture is clear. Spoon or brush over the grapes. Serve with the cream. Makes one 9-inch tart.

PERFECT NUT CRUST

- 10 ounces finely chopped walnuts or almonds
- 1/2 pound (2 sticks) unsalted butter, softened
- 1/3 cup sugar
- 3 cups flour
- 1 egg, beaten
- 1 teaspoon vanilla or almond extract

☐ Preheat oven to 350°.

☐ Mix together all ingredients until well blended.

☐ Divide mixture in half and press into 9-inch buttered springform tart pans; or press into twelve 3-inch tartlet pans. Chill for 30 minutes before baking for 15 to 20 minutes, or until golden brown. Makes two 9-inch tarts or twelve 3-inch tarts.

GLACÉED ORANGES

- 12 seedless navel oranges of good color
- 4 cups granulated sugar
- 1-1/2 cups water

☐ With an orange peel stripper, strip 20 or so pieces of peel from oranges. Immerse peel in boiling water for 5 minutes, then drain and cool. Peel rest of oranges, using a very sharp knife. Remove all rind and membrane.

☐ Heat sugar and water together in a heavy saucepan. Do not stir. When sugar is dissolved, cover pan and boil for 5 minutes. Remove cover. Syrup should be clear. Continue cooking to hard ball stage (250°).

☐ Lower heat and, working quickly, dip each orange in syrup, using sharp pronged forks. Stack oranges in serving dish.

(Continued on next page)

STAR-QUALITY DESSERTS

Continued from page 103

☐ When all oranges have been dipped, add peel to syrup and cook over low heat 3 minutes. Remove peel to an oiled surface to cool. Keep pieces separate and use to decorate glazed oranges.

DOUBLE DIABLO

- 1/2 cup raisins
- 1/2 cup Scotch whisky
- 14 ounces semisweet chocolate
- 1/4 cup water
- 1/2 pound (2 sticks) unsalted butter
- 6 eggs, separated
- 1-1/3 cups sugar
- 9 tablespoons cake flour
- 1-1/3 cups finely ground blanched almonds
- Pinch salt

Icing:

- 8 ounces semisweet chocolate
- 1 cup heavy cream

☐ Soak raisins overnight in whisky. Preheat oven to 350°. Butter a 12-inch cake pan, line bottom with waxed paper. Butter and flour paper.

☐ In top of double boiler, melt chocolate with water. Stir in butter bit by bit until mixture is smooth.

☐ Beat egg yolks with sugar until thick and creamy. Stir into the chocolate. Add the flour and almonds, then raisins and whisky. Mix together gently.

☐ Beat egg whites with salt until stiff but not dry. Fold by thirds into the chocolate mixture, taking care to deflate the mixture as little as possible.

☐ Pour batter into prepared pan, smooth top and bake for approximately 25 minutes. (The cake should be moist in the center, but just beginning to shrink from the sides of the pan.) Let cake rest in pan for 10 minutes before turning out onto a rack to cool.

☐ *To make icing:* Melt chocolate in cream, whisking until smooth. If too thin, cool slightly over ice. Pour over cake, smoothing with a spatula. Makes one 12-inch cake.

OEUFS À LA NEIGE (FLOATING ISLANDS)

- 1 quart milk
- 3/4 cup sugar
- 1 vanilla bean, split
- 8 egg whites
- Pinch salt
- 1-1/3 cups sugar
- 8 egg yolks
- 3/4 cup sugar
- 1/4 cup sugar
- 2 tablespoons water

☐ Heat milk, sugar and vanilla bean to boiling. Remove from heat and let sit at least 15 minutes. Remove bean.

☐ To make meringues, beat egg whites with salt until they stand in peaks. Gradually beat in 1-1/3 cups sugar until whites are stiff, glossy and smooth.

☐ Heat milk to 170°. Spoon meringues into hot milk. (Use a large stainless-steel spoon to form meringues.) Poach 2 minutes on each side, turning carefully with a slotted spoon. Lift meringues onto a paper-towel-lined tray. Cool. Reserve poaching milk.

☐ To prepare the custard, beat egg yolks until smooth. Add 3/4 cup sugar and beat until pale and creamy, about 10 minutes.

☐ Strain poaching milk and pour gradually into egg yolks, beating constantly. Pour into a heavy saucepan. Stir constantly over low heat. The temperature should never exceed 165° or yolks will curdle. Custard is done when it coats a spoon evenly. Remove from heat, stir briefly over a bowl of ice to stop further cooking and then strain to remove any lumps.

☐ To serve, arrange cool meringues on top of custard sauce. Mix 1/4 cup sugar with 2 tablespoons water and cook over high heat until it caramelizes. Let caramel cool for 2 to 3 minutes, then dribble caramel over oeufs with a fork.

☐ Do not refrigerate, but keep this dessert in a cool place until ready to serve. Serves 10 to 12.



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ALMOND TORTE

- 5 large eggs, separated
- 12 tablespoons sugar
- 1/3 cup fine white bread crumbs
- 1 teaspoon baking powder
- 1-1/4 teaspoons almond extract
- 1/4 teaspoon salt
- 1/8 teaspoon cream of tartar
- 1 cup finely ground blanched almonds

Soft Eggs:

- 1-1/4 cups sugar
- 1/2 cup water
- 8 egg yolks

Garnish:

Meringue Kisses *(see recipe right)*

☐ Preheat oven to 350°. Butter two 9-inch cake pans, line with waxed paper and butter the paper.

☐ Beat egg yolks with 10 tablespoons sugar until thick and light. Add bread crumbs, baking powder and almond extract and beat until smooth.

☐ In another mixing bowl, beat egg whites with salt and cream of tartar until soft peaks are formed. Add remaining 2 tablespoons sugar and continue beating until stiff. Fold egg whites into yolk mixture alternately with ground almonds. Be careful not to deflate mixture.

☐ Divide mixture between 2 pans, spreading smoothly. Bake for 20 minutes, or until layers are springy. Cool 5 minutes in pans; turn out onto wire racks and peel off waxed paper. Cool.

☐ *To make soft eggs:* Boil sugar and water together for 5 minutes. Cool slightly. Beat egg yolks with an electric mixer. Beating constantly, pour syrup into yolks. Pour mixture back into pan and cook over low heat (never more than 165°) until mixture thickens, stirring constantly. Strain mixture and cool until ready to use.

☐ To assemble, put one layer of torte on serving dish and spread with soft eggs. Cover with second layer and frost top. Allow some of topping to drip down sides. Decorate with meringue kisses. Makes one 9-inch layer cake.

MERINGUE KISSES

- 6 egg whites
- Pinch salt
- 1/4 teaspoon cream of tartar
- 1 teaspoon vanilla
- 1-1/2 cups sugar

☐ Preheat oven to 225°. Line 2 large baking sheets with aluminum foil.

☐ Beat egg whites until foamy. Add salt, cream of tartar and vanilla and continue beating. Add sugar 1 teaspoon at a time, beating about 1 minute between additions. When all sugar has been added beat an additional 6 to 8 minutes. Egg whites should be very stiff, glossy and extremely smooth.

☐ Spoon mixture into large pastry bag fitted with a 1/2-inch star tip and pipe out "kisses," leaving 1-inch spaces. Reduce oven temperature to 200° and bake for 1-1/2 to 2 hours, until meringues are dry to the touch and can be lifted from foil. Cool completely before storing in a cool dry place. Makes approximately 50 kisses. ■



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1. Preheat oven to 350°. Combine all ingredients in large mixer bowl. Beat at medium speed of electric mixer for four minutes. Pour into pans *very generously* greased with solid vegetable shortening (about 1/2 tablespoon for each pan) and floured. Use two 9-inch round layer pans (at least 1-1/2 inches deep) or three 8-inch round pans.
2. Bake for 35 to 40 minutes, or until cake tester or wooden toothpick inserted into centers comes out clean. (Use only this method to test for doneness.)
3. Cool in pans 10 minutes. (Cake cooled longer may stick to pan.) Loosen from sides of pans, remove, and cool completely on racks. Frost top sides up with at least 2-1/2 cups of your favorite frosting.

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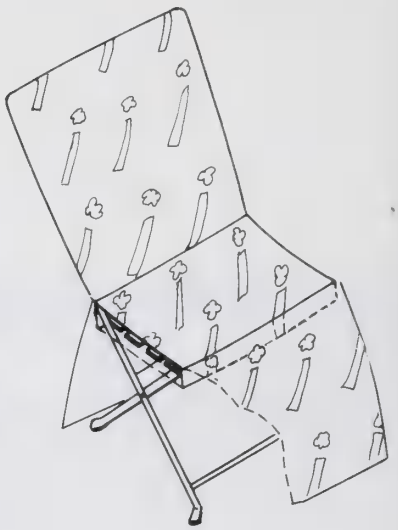
Cross section of uniquely baffled flotation system with a Beautyrest coil perimeter.

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SHEET DREAMS

Continued from page 56

HOW TO SLIPCOVER A CAFÉ CHAIR



WHAT YOU WILL NEED:
Two pillowcases, one twin sheet.

To make the slipcover back, simply slip one of the pillowcases over the chair, wrong side out. Pin at the sides and take in any extra width. The pillowcase will be longer than the chair back, so mark the point on the pillowcase where the chair seat meets the back; open the pillowcase's side seams to this point and use one flap as the chair seat. Cut the other flap 5/8-inch below the end of the chair back.

To make the slipcover's gathered skirt, cut a rectangle of fabric from the twin sheet. Its short side should be 1-5/8 inches longer than the distance between the top of the chair seat and the floor; its other side should be twice the circumference of the chair seat. Gather the top, long edge of this rectangle; pin to the chair seat, right sides together. Sew seams; hem the skirt's bottom edge.

To make the seat cushion, measure the seat size; take the remaining pillowcase and sew three sides to fit this measurement. Fill with foam or fiberfill; slip stitch the fourth side closed.■

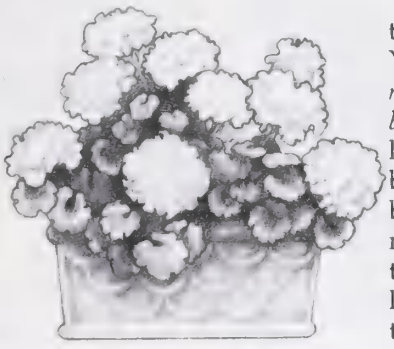
GARDEN GUIDE

FEBRUARY: You can grow new plants from old seeds and glean new gardening ideas from old books

By KEN DRUSE

Our seed orders are starting to arrive. Some long-season vegetables and flowers will have to be started indoors this month or next. Geraniums from seed as well as onions and peppers benefit from an early start. A recent inquiry from a reader brings up a valid point about seed viability—there is a way to determine how long a seed remains fresh for sprouting.

've saved seeds from last year, ow can I tell if they're any good? Nothing could be easier. A simple omemade viability test will tell you he percentage of usable seeds in a acket. Most seed packets contain 00 seeds—many more than most of s need—so we save seed for the ext season. However, depending on eeds that may not germinate can ean a loss of this year's crop. Arange 10 seeds of the variety to be ested in a straight line on a piece of ouble thickness moistened paper owel. Make sure that none of the eeds touch. Fold the piece of towel nto a sheet of clear lastic wrap, and lace it in a warm lace (75°–80°). The op of the water heatr works well for this. heck the seeds once day. Within three ays you should have ome germination. If fter a few more days ome of the seeds ave sprouted and it ooks as if no more ill, your test is finshed. The number of eeds that sprout gives you the approximate percentage of viable eeds—if four out of ten seeds geminate, then about 40 percent of the eeds will. A germination ratio of ess than 30 percent is an indication hat you should replace your stock f seeds; higher than 40 percent tells ou to plant at least twice as many eeds as you would normally have sed. You can later thin the seedngs to produce the desired number f plants.



Seeds for geraniums should be started in February.

Hints: • Pre-started seeds can be ransfered to your growing medium, lanted root point down, and raised as any seedling.

• The best way to store seeds is to seal the packets with tape, and place them in a closed jar in the refrigerator.

Every year brings a fresh crop of books on gardening. But as these new titles are released some very good older ones vanish from bookstore shelves. A recent search for sources of old gardening books led me to two discoveries at opposite ends of the country: Timber Press in Oregon and Booknoll Farm in New Jersey. Both are striving to prove that out-of-print is not necessarily out of mind.

For years I've tried to get a copy of Linda Yang's book *The Terrace Gardener's Handbook.* Originally published in 1975, this book presents the best information on rooftop, balcony, patio and penthouse landscaping for amateurs. It's the definitive reference for "extraterrestrial" gardeners like myself. But alas, I couldn't find a copy, until I discovered Timber Press. They are reprinting useful books that they—rightfully—believe should never have gone out-of-print. My prayers were answered when they reissued Ms. Yang's book in a paper edition with all the photographs, drawings and charts intact.

Timber Press also offers some foreign titles and new books. Send for their free gardening book catalog, *Hortus,* which includes *The Terrace Gardener's Handbook* ($13.95 plus $2 for handling and postage). Write Timber

(Continued on page 110)

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AT HOME WITH PETS

Dogs and cats under one roof: myths, facts and practical advice

By MORDECAI SIEGAL

There is an animal with eight legs, two tails, thirty whiskers and one raspy tongue. It is a dog and cat and is frequently mistaken for two pets. However, like both ends of a vaudevillian horse, they are inseparable. Contrary to accepted myths they can share a mutual family life with joy and ease.

What domestic dogs and cats share is a dependency based on the kindness of humans. This, to be sure, is the net result of many generations of domesticity. This emotional and physical dependency is what allows dogs and cats to live together, sharing the same home, the same set of human guardians despite the vast differences in their natural behavior. Human affection has evolved into a mutual emotional dependency resulting in a parent-child type relationship with pets. Consequently, house pets have lost their wilder instincts and have remained in a sort of adolescent state.



Puppy love? It usually results from introducing the animals at an early age.

Although cats and dogs are not natural enemies, neither are they natural friends. Too often, they will compete for space, food, water and attention. The conduct of the human family, then, can determine the peaceful coexistence of the animals. Here are some guidelines:

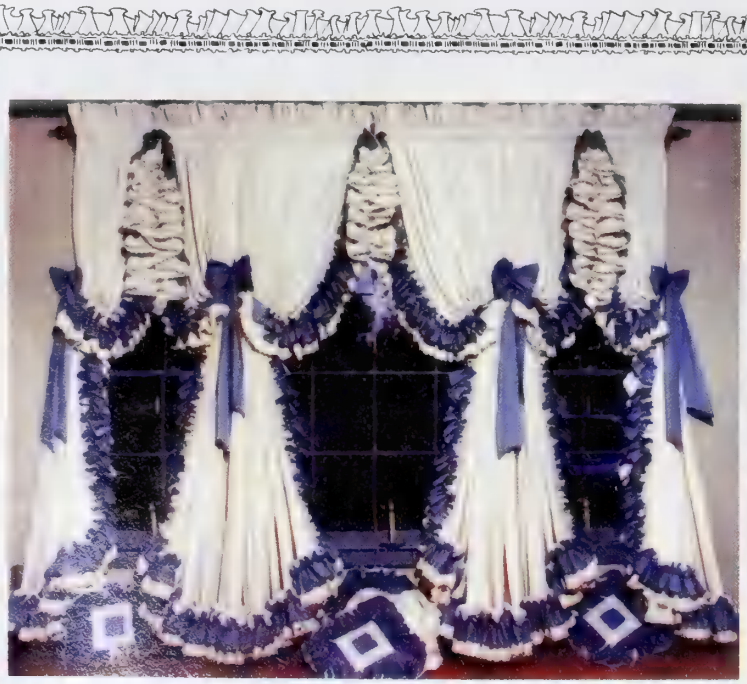
1. Establish a well-defined dog-cat system within your house. Give each animal an area exclusively its own. Place their "dens" or "lairs" as far apart as possible and at different heights. For a dog, a carton with a blanket placed in the corner of a room or basement is sufficient. If possible, give the cat a territory on a higher level, such as a wicker basket on the second floor or a food bowl on a mantel.

2. Feed your animals at different times and in different places. Special attention, such as baths and other grooming procedures, should be given when the other pet is not present.

3. Obedient pets are more likely to live in harmony with each other than those without organized behavioral responses to human commands. Try obedience training for both animals: either buy a manual and work with your pet or enroll the dog in obedience school.

4. If possible, bring animals together when they are young. The most successful dog-cat relationships are developed when the animals are introduced as puppies and kittens. However, a very young kitten will attach itself to a grown dog and develop a subordinate relationship to it. Though these relationships usually succeed, introducing a puppy to a grown cat is more difficult and requires patience.

5. Pay attention to each animal's needs. At times these needs blend, sometimes they clash. For instance, a teething dog or a cat in heat should be separated from the other animal until it is behaving normally. Terriers and other hunting dogs should never be allowed near small kittens.



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since they are apt to regard them as rodents or other prey. And some dogs that are avowed cat haters will often develop a loving relationship with the family cat while still hating them as a species and attacking strays. Similarly, never allow the family dog to go near a newborn litter of kittens. The mother will attack the unsuspecting canine with a fury reminiscent of her wild cousins.

It's difficult to make generalizations about which dogs take to cats better or vice versa, but some guidelines will help. Many breeds belonging to the American Kennel Club groups Working Dogs and Herding Dogs tend to adjust to cats more readily. German shepherd dogs of good bloodlines adapt very well to cats of every description although not to every feline temperament. An assertive unaltered male cat, for example, would not have the subordinate manner needed to get along with a large, territorial canine. Submissive or reasonably friendly cats are very good with such breeds as collies, Old English sheepdogs, Siberian huskies, Dobermans, St. Bernards, samoyeds, Newfoundlands, and some Akitas and Alaskan malamutes.

Terriers, some toy breeds and most hunting dogs (including hounds) are less adaptive to cats. Other breeds good with cats are poodles, dachshunds, pugs and some bulldogs. Depending on temperament and training most dogs will make some sort of peace with even the most impudent cat. Dogs and cats. They are a pair whose time has come.■

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Golden Gate Kennel Club.
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107th consecutive annual dog show, benched, at Madison Square Garden, NYC. Monday and Tuesday, February 14th and 15th, 1983.

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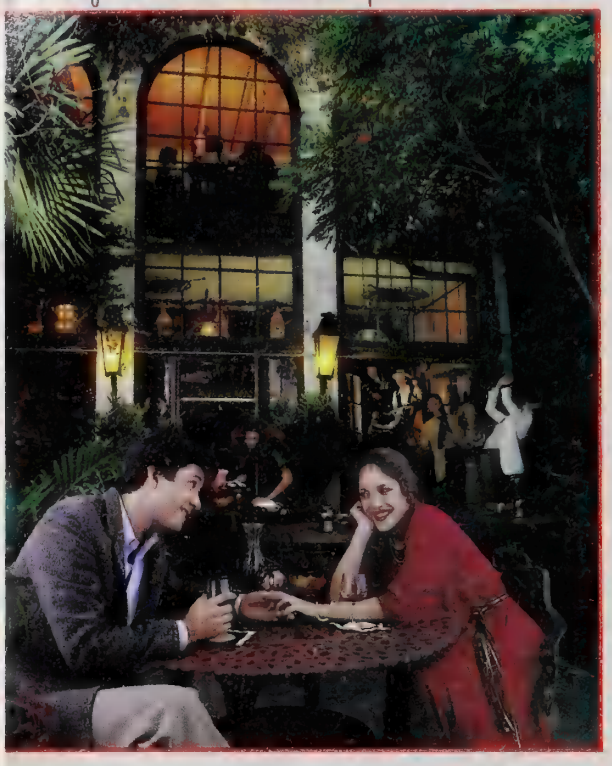
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QUICK COOK

Continued from page 100

1-1/4	cup milk
1	vanilla bean, split
1/2	cup golden raisins
1/2	cup dried apricots
1/4	teaspoon nutmeg

1. Beat sugar and eggs together until creamy. Heat cream and milk to boiling with split vanilla bean. Remove vanilla bean. Beat hot liquid into egg mixture.
2. Pour mixture into 1-1/2-quart shallow baking dish. Sprinkle in raisins and apricots. Sprinkle on nutmeg.
3. Bake in preheated 325° oven in pan of hot water until custard is set, approximately 45 minutes to an hour. Cool slightly and serve.■

GARDEN GUIDE

Continued from page 107

Press, *Hortus,* Dept. HB, PO Box 1632, Beaverton, OR, 97075.

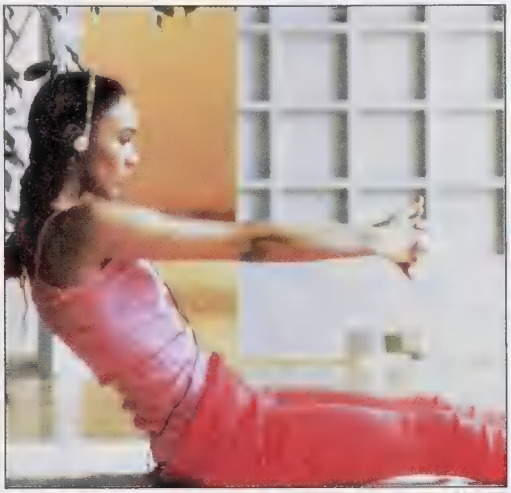
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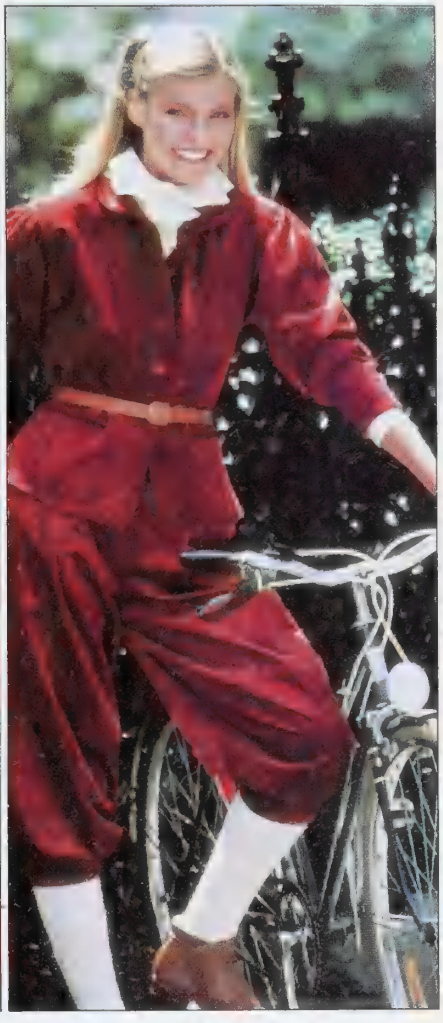
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● *Page 8:* Winterthur Museum, Winterthur, DE 19735.

HB MARKETPLACE

● *Page 21 (left to right):* **Porcelain coffee pot,** $27.75—Arzberg (M), 100 Shaw Rd., North Branford, CT 06471; Bloomingdale's, 1000 Third Ave., New York 10022; Crate & Barrel, 850 N. Michigan Ave., Chicago 60611; Gump's, 250 Post, San Francisco 94108; Bullock's, Seventh & Hill Streets, Los Angeles 90005. **Crystal decanter,** 13¼ inches high, 28¾ oz. capacity—Baccarat (R), 55 E. 57th St., New York 10022; Museum of Modern Art (R), 11 W. 53rd St., New York 10019. **Reproduction tobacco leaf dinnerware with tracery of gold** made by Vista Allegre Porcelains in Portugal for Mottahedeh—Metropolitan Museum of Art (MO), Museum Special Service Office, PO Box 700, Middle Village, NY 11379. **Air-twist stemmed goblets** formed "off-hand"—Steuben (R), 717 Fifth Ave., New York 10022. **Dolphin candlesticks** based on design by Deming Jarves at Sandwich, Cape Cod, pressed glass, 10¼ inches high, in canary yellow, green, blue—Metropolitan Museum of Art (MO), Museum Special Service Office, PO Box 700, Middle Village, New York 11379. **Flatware,** five pieces including butter spreader, $235 (design typical of King George III in England)—Tiffany's (R), 727 Fifth Ave., New York 10022. **All-purpose wineglass**—Tiffany's (R), 727 Fifth Ave., New York 10022. **Vase,** 10 inches high; 4 inches high, $30, 6¼ inches high, $67—from iittala, Museum of Modern Art (R), 11 W. 53rd St., New York 10019. **Napkins**—D. Porthault, 57 E. 57th St., New York 10022. **Aalto vase**—Museum of Modern Art (R), 11 W. 53rd St., New York 10019. **Shakers**—Cartier, Fifth Ave at 52nd St., New York 10022.

● *Page 22 (left to right):* **European squares/Buds & Bows sham, Country French sham in dusty rose, Harvard sham in blue,** 65 percent cotton/35 percent polyester, 200 count—Samuels & Jay Inc. (M), 85 Crooks Ave., Clifton, NJ 07011; Bloomingdale's, 1000 Third Ave., New York 10022 and other fine stores. **Ville Campanule sham**—Descamps (R), 723 Madison Ave., New York 10021. **Cup and saucer, baby case, neckroll, tray, tray mat with napkin**—D. Porthault Inc. (R), 57 E. 57th St., New York 10022. **White sheet,** 65 percent polyester/35 percent cotton—Springs Industries (M), 104 W. 40th St., New York 10018. **Dots & Flowers fabric,** 50 percent cotton/50 percent polyester—designed and manufactured by Barbara de Wolfe Design Inc.; **Wee pillow and case,** $36; **Peanut pillows and case,** $32; **snap tray; basket with six cocktail napkins; heart pillow and case,** $38; **shoe bag set**—Barbara de Wolfe Designs Inc. (M), 300 E. 56th St., New York 10022 at fine stores and boutiques nationwide. **Candy boudoir pillowcases** in pink, green, light blue—Frette (R), 787 Madison Ave., New York 10021. **Miniature, bleuet, small toiletries bag; tamaris, small tray; bleuet, medium pouch; tamaris, eyeglass case; bleuet, neckroll case with pillow; tamaris, neckroll case with pillow**—Descamps (R), 723 Madison Ave., New York 10021. **Thread, antique silver thimble, antique heart-shaped pincushion**—Tender Buttons (R), 143 E. 62nd St., New York 10021.

1680s BARN

● **Cover** *and pages 47 to 51:* For further information write to: **R. Durtnell & Sons,** Rectory Lane, Brasted, Westerham, Kent TN1 6JR or contact **David Howard, Architect,** Box 295, Alstead, NH 03602, (603) 835-2213 or contact A. Taee, R. Durtnell & Sons, 640 Park Ave., New York 10021 (212) 879-3661 (24 hours a day). **Handwoven wicker highback chair,** Ginsberg Collection, 31 by 36 by 44 inches high—LCS (T), 1059 Third Ave., New York 10021. **Plates and boxes**—Gordon Foster (R&T), 1322 Third Ave., New York 10021. **White napkins and butter dishes**—Wolfman Gold & Good Co. (R), 484 Broome St., New York 10013. **Plates, flatware, glasses, basket, trays**—Dean & DeLuca (R), 46 Newtown Lane, East Hampton L.I., NY 11937. **Flowers**—Artistry in Flowers (R), 2 Hampton Rd., Southampton, NY 11968.

SHEET DREAMS

● *Pages 52 and 53:* **Designers:** Carole Douglass, Carol Douglass Inc., 1185 Park Ave., New York 10028; Stanley Hura, Stan Hura/Chuck Giordano Designs, 1 Sutton Place #4F, New York 10022. **Canovas Fleur** from the new sheet collection by Manuel Canovas, 6 percent polyester/35 percent cotton available in sheets, pillowcases, comforters, ruffled shams, dust ruffles—J. P. Stevens & Co. Inc. (M), 1185 Avenue of Americas, New York 10036. **Bed hangings and window treatment**—executed by Flemming Hegner (T), 6026 Monroe Place, West New York, NJ 07093. **Wicker chair, large urn, throw, wood coffee table with glass top**—LCS Inc. (T), 1059 Third Ave., New York 1002. **Matte white Face floor lamp and shade**—Étalage (T) 979 Third Ave., New York 10022. **Dhurrie rug**—Stan Carpet Corp. (T), 979 Third Ave., New York 1002 **Wild Roses, Columbine, and Foxglove, oil sketch** b Loren Dunlap, 44 by 50 inches—Wally Findlay Galle ies, 17 E. 57th St., New York 10022. **Flowers**—Can son/Kayla Design Associates (R), 115 W. 28th St New York 10001; Rhinelander (R), 867 Madison Ave New York 10021.

● *Pages 54 and 55:* **Designer:** Alexandra Stoddard In corporated, 1125 Park Ave., New York 10028. **Edelweiss flannel on bed,** 100 percent cotton available i sheets, duvet covers, pillowcases, laundry bags—Lan of Salzburg (M), PO Box 3600, Culver City, CA 9023 I. Magnin, 830 N. Michigan Ave., Chicago 60611 an other fine stores. **Solid white flannel sheets,** 100 pe cent cotton, queen flat, $27; queen fitted, $29.25; stan dard cases, pair $11.50; king cases, pair $13—Luc Stewart's Private Stock (MO & R), PO Box 443, Gra ton, NH 03240; (800) 227-1617, ext. #267. **Pillo shams** in white cotton and lace, 26 by 26 inches Pratesi (R), 829 Madison Ave., New York 1002 **Square white cotton sham,** 26 inches—Frette (R), 78 Madison Ave., New York 10021. **Boudoir pillows an cases**—Schweitzer Linens (R), 1128 Madison Ave New York 10028. **Bed hangings, table skirt**—Georg Bari (T), 119 W. 23rd St., New York 10011, sui #503. **Cross-stitched Iberian rug**—Patterson, Flynn Martin (T), 950 Third Ave., New York 10022. **Lamp**—Étalage (T), 979 Third Ave., New York 10022. **Blu crock** holding flowers—The Pottery Barn (R), 23 Tenth Ave., New York 10011. Four poster bed de signed by Alexandra Stoddard. **Rocking chair, antiqu cupboard and basket, rug at foot of bed, bench, pain ing by Roger Muhl, botanical watercolor by Lord Ala tair Gordon on table, quilt, accessories**—Alexandr Stoddard Inc., 1125 Park Ave., New York 1002 **Flowers**—Rhinelander Florist (R), 864 Madison Ave New York 10021. *In cupboard:* Flannel on pillows *(le to right).* **Winchester,** 100 percent cotton, woven pa tern in brown—Milos Marketing Inc. (M), 50 W. 40t St., New York 10018 available exclusively at Scand Down Shops (R), Scandia Down Corporation, 104 Industry Drive, Seattle 98188; write for store nearest you. **Calico Square,** 65 percent polyester/35 percent cotton, available in sheets, comforters, shams—J. Stevens (M), 1185 Avenue of Americas, New Yor 10036. **White flannel case, Royal Heritage Collection** 100 percent cotton—Poly Commodity Corporation (M), 175 Great Neck Road, Great Neck, New Yor 11021. **Sheets and pillowcases**—Jordan Marsh, New England; The Bon, Northwest; Liberty House, Califo nia; Donaldson's, Minneapolis, Minnesota; Rich's, A lanta, Georgia and other fine stores. **Ribbons on pi lows**—Regent Fabrics (R), 122 E. 59th St., New Yor 10022. *Second shelf:* **Petale sheets,** 100 percent cotto woven—Milos Marketing Inc. (M), 50 West 40th St New York 10018 available at Garfinckel's, Washingto DC and other fine stores. **Wide pastel stripe sheets,** 1 percent cotton, woven pattern, special purchase: tw

lat and fitted, $15.98 (set), full flat and fitted: $22.98 set), pair of standard cases, $5.98 (set) plus $2.65 hipping—Lillian Vernon (MO), Dept. 510, S. Fulton Avenue, Mt. Vernon, New York 10550. **Pastel pin tripe sheets,** 100 percent cotton, woven pattern—Everwarm (M), 8 W. 40th St., New York 10018 avail- ble at Schweitzer Linens (R), 1128 Madison Ave., New York 10028, Sheets & Co. (MO), 445 W. 45th St., New York 10036 and other fine stores nationwide. **Lemon yellow sheets,** 100 percent cotton, twin, $19.75; ouble, $22.50; queen, $25.50; king, $31.50; flat and itted; standard cases, $5 each; king cases, $5.50 each; uvet covers available—Cuddledown (R & MO), 106 Main St., Yarmouth, MA 04096; (207) 846-9781 for rders and catalog. **Light pink sheet,** 100 percent cot- on, twin, full, queen and king, flat and fitted, standard illowcases—Continella Industries (M), 180 Madison ve., New York 10016. **Gentian blue sheet,** 100 per- ent cotton, pillowcases, standard and king, many wo- en patterns available—Agatha's Cozy Corner (R & MO), Woodbury Plaza, Portsmouth, NH 03801; (800) 58-0857, catalog. **Lilac sheet,** 100 percent cotton, win, $19.90 each; double, $23 each; queen, $26.50 ach; flat and fitted; king $36 each; standard pillow- ase, $10.50 pair; king pillowcases, $12.75 pair; com- orter covers—Garnet Hill (R & MO), Main St., Fran- onia, NH 03580, catalog, (603) 825-5545 for orders. **enteur sheet,** 100 percent cotton, woven pattern—Milos Marketing (M), 50 W. 40th St., New York 10018 t Garfinckel's, Washington DC and other fine stores. **ensee reversible duvet cover,** 100 percent cotton, wo- en pattern, full sheet, $52.50; queen sheet, $66.50; ing sheet, $77.50; standard cases, pair, $14.50; king ases, pair, $17.50—Lucy Stewart's Private Stock (R & MO), Route 16, Main St., North Conway, NH 03860. *Third shelf:* **Winchester sheet,** 100 percent cotton, wo- en pattern—Milos Marketing (M), 50 W. 40th St., New York 10018 at Scandia Down Shops (R), c/o candia Down Corp., Seattle 98188, write for nearest tore. **Golf sheet,** 100 percent cotton, woven pattern—Milos Marketing (M), 50 W. 40th St., New York 10018 t B. Altman's, New York; Bamberger's, Newark, NJ; Garfinckel's, Washington DC and other fine stores. **1" Tattersall Square sheets,** 100 percent cotton, brown, lue, woven pattern, full flat, $24.50; full fitted, $26.50; tandard cases, pair, $11.50; king cases, pair, $13—Lucy Stewart's Private Stock (R&MO), Route 16, Main St., North Conway, NH 03860. **2" Tattersall sheet,** 100 percent cotton, woven pattern—Agatha's Cozy Corner (R & MO), Woodbury Plaza, Portsmouth, NH 03801, (800) 258-0857. **Cameo Beige flannel sheet,** 50 percent cotton/50 percent polyester—The Bibb Co. (M), 111 W. 40th St., New York 10018 available at Caldor Inc., Norwalk, CT; Gold Circle, Worthington, OH; Mercantile Stores, Boise, ID; Fred Meyer Inc., Portland, OR; Venture, St. Ann, MO.; Zayre's, Framingham, MA and other fine stores nationwide. **Golf sheet,** 100 percent cotton, blue woven pattern—Milos Marketing (M), 50 W. 40th St., New York 10018 at B. Altman's, New York, Bamberger's, Newark, NJ; Garfinckel's, Washington DC. Hand crochet towels, $27 and $32—Claudia Graham Designs In Crochet (MO), PO Box 1227, Scarsdale, New York 10583. (To order towel kits see page 32).

● *Pages 56 and 57:* The Inn at Phillips Mill, North River Road, New Hope, PA 18938. *Reservations:* dinner (215) 862-9919; lodging (215) 862-2984. **Snowflower sheeting,** Marimekko Collection, 65 percent polyester/35 percent cotton—Dan River (M), Home Furnishings Products, 111 W. 40th St., New York 10018. **Flat and fitted sheets:** twin, $14 each; full, $18 each; queen, $23 each; king, $26 each; standard cases, $12.95 pair; king cases, $14.95 pair; ruffled pillow shams, $12.95 each; matching comforters, 100 percent polyester fiberfill; bedspreads, bed ruffles and towels—Marimekko (R), 7 W. 56th St., New York 10019 and retail stores nationwide. **Snowflower wallpaper—**Motif Designs (M), 15 Beechwood Ave., New Rochelle, New York 10801; wallpaper stores nationwide. **72 inch round, white linen tablecloth and napkins,** set of eight, $130 ppd.—Cherchez (R), 864 Lexington Ave., New York 10021. **Snowflower round tablecloth—**Designway (T), 230 E. 59th St., New York 10022. **Slipcovers and cushion pads—**Harold Rudin Decorators Inc. (T), 753 Ninth Ave., New York 10019. **Fiore plates,** $4.75 each, **bowls,** $4.75 each—The Pottery Barn (R), 231 Tenth Ave., New York 10011. **Centerpiece basket—**Artistry In Flowers (R), 29 Hampton Road, Southampton, New York 11968. **Flowers, small baskets with handles, individual glass vases—**Rhinelander Florist (R), 867 Madison Ave., New York 10021.

● *Page 57 (top left):* **Kensington sheeting** designed by Laura Ashley, 200 threads per square inch, 50 percent combed cotton/50 percent Celanese Fortrel polyester—Burlington (M), 1345 Avenue of Americas, New York 10105. **Flat and fitted sheets:** twin, $20 each; full, $26; queen, $32; king, $39; standard cases, $12 pair available at fine retail stores; sheets and matching 100 percent cotton **Kensington fabric and border, coordinating wallpaper—**Laura Ashley (R), (for listing of stores across country call (800) 367-2000). **Ruffled pillow sham, matching comforter, dust ruffle, draperies, tablecloth ensembles, shower curtain, decorative pillows, towels, and duvet cover** available at fine retail stores. **Slipcover** on slipper chair—Harold Rudin Decorators Inc. (T), 753 Ninth Ave., New York 10019. **Vanity skirt—**Designway (T), 230 E. 59th St., New York 10022. **Billy Baldwin Slipper Chair—**LCS Inc (T), 1059 Third Ave., New York 10022. **Dutch walnut dressing table mirror c. 1830; 19th-century ivory clothes brush, ivory coaster and silver-topped colored scent bottles; picture frames, three silver-topped scent bottles, pair of silver stands—**James II Galleries Ltd. (R), 15 E. 57th St., New York 10022. **Blue and white checkerboard rug,** pure wool, 4 feet 3 inches by 6 feet 7 inches—Stark Carpet Corp. (T), 979 Third Ave., New York 10021. *Top right:* **Beene's Ivory Grid sheeting,** 50 percent polyester/50 percent cotton, standard cases and shams, dust ruffle and table skirt, comforter with 100 percent cloud loft polyester fiberfill—Fieldcrest Mills Inc. (M), 60 W. 40th St., New York 10018. **Bolster pillow—**Itzkowitz (R), 161 Allen St., New York 10013. **Bolster pillowcase and square cases—**Designway (T), 230 E. 59th St., New York 10022. **Throw,** 100 percent mohair (90 percent black wool), 57 by 72 inches—Vice Versa Collection (T), 979 Third Ave., New York 10022. **Black Tramp Art mirror—**Limited Editions (T), 253 E. 72nd St., New York 10021. **Cedric Hartman occasional table with marble top—**LCS Inc. (T), 1059 Third Ave., New York 10021. **Painted bed,** 71 by 36 by 30 inches high, one of a pair—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Green paint color** is Benjamin Moore Base 3 (C) GR-57, latex flat from Janovic Plaza, 1292 First Ave., New York, 10021. **Needlepoint rug—**Stark Carpet Corp. (T), 979 Third Ave., New York 10022.

(Continued on next page)



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PRODUCT INFORMATION

Continued from page 115

Bottom left: **Enchanted Lace sheeting,** 50 percent cotton/50 percent polyester available in comforters, shams, pillowcases, curtains, table rounds—Fieldcrest Mills Inc. (M), 60 W. 40th St., New York 10018. **Slipcover** on chaise—Harold Rudin Decorators Inc. (T), 753 Ninth Ave., New York 10019. **Lilac lap throw** made in England, 70 percent mohair/30 percent wool, 50 by 38 inches, $48—Antartex (R), 903 Madison Ave., New York 10021. **Swirl floor lamp with shade—** Étalage (T), 979 Third Ave., New York 10022. **Baskets—**LCS Inc. (T), 1059 Third Ave., New York 10021. **Regency ivory-footed covered jar c. 1810—** James II Galleries Ltd. (R), 15 E. 57th St., New York 10022. **Peach-colored pot** with handle made by Claudia Shwide—Incorporated Gallery (R), 1200 Madison Ave., New York 10028. **Stool and antique table—**Ann-Morris Antiques (T), 239 E. 60th St., New York 10022. **Flowers—**Rhinelander Florist (R), 867 Madison Ave., New York 10021. *Bottom right:* **Boudoir Lace sheets,** pillowcases, comforter filled with 100 percent Cloud-loft polyester fiberfill, 50 percent cotton/50 percent polyester: shams, breakfast pillows, neckrolls, **Priscilla curtains and table rounds available, 62 inch round antique white tablecloth—**Jana Starr/Jean Hoffman Antiques (R), 236 E. 80th St., New York 10021. **Lampshade and table skirt—**Designway (T), 230 E. 59th St., New York 10022. **Wood lamp—**LCS Inc. (T), 1059 Third Ave., New York 10021. **Pine bed,** 73 by 33 by 37 inches high, sides, 20½ inches—Evergreen Antiques (R), 1249 Third Ave., New York 10021; 120 Spring St., New York 10012. **Painted heart-handled wood box—** The American Country Store (R), 969 Lexington Ave., New York 10021. **Handwoven diagonal twill rug,** 100 percent wool—Stark Carpet Corp. (T), 979 Third Ave., New York 10022.

● *Page 58 (top):* **Tom Jones sheets** designed by Primrose Bordier, Cannon/Descamps collection, 200 count Comfortcale, 60 percent cotton/40 percent polyester in tamaris: twin flat and fitted, $18 each, full flat, $28 each, full fitted, $27 each, full/queen comforter, $130 each, standard sham, $36 each, standard cases, $21 pair; matching towels available—Cannon Mills Inc. (M), 1271 Avenue of Americas, New York 10020. *Bottom:* **Via Veneto sheets,** Bassetti collection, 65 percent Kodel polyester/35 percent combed cotton, available in pillowcases, tailored sham, comforter, comforter cover and embellished towel—Springs Industries (M), Consumer Products Division, 104 W. 40th St., New York 10018.

● *Page 59:* **Francesca sheeting,** 50 percent combed cotton/50 percent Fortrel polyester, 200 threads per square inch; full size flat and fitted sheets, $28 each; standard cases, $24 pair; shams, $26 each; full comforter, $115—Wamsutta Mills (M), 11 W. 40th St., New York 10018. **Fiore cup and saucer set,** $6.75—The Pottery Barn (R), 231 Tenth Ave., New York 10001. **Glass vase and flowers—**Rhinelander Florist (R), 867 Madison Ave., New York 10021. **Bed and window draperies—**George Bari (T), 119 W. 23rd St., Suite #503, New York 10011.

● *Pages 60 and 61:* **Room designer:** William Walter. **Balmoral sheets and pillowcases,** 180 threads per square inch, 50 percent Dacron polyester/50 percent combed cotton; full fitted and flat sheet, $20 each; standard pillowcase, $12 pair; ruffled pillow sham, $15; full comforter filled with 100 percent polyester, $100—Martex, West Point Pepperell (M), 1221 Avenue of Americas, New York 10020.

AMERICAN COUNTRY

● *Pages 62 to 65 (addresses for sources):* Abrahams Antiques, 765 Langhorne-Newton Rd., Langhorne, PA 19047. Bea Cohen, PO Box 825, Easton, PA 18042. Allan Daniel/American Folk Art Gallery, 19 E. 76th St., New York 10021. Diamant Gallery, 37 W. 72nd St., New York 10023. Jane & Henry Eckert, 900 E. Main, Westfield, IN 46074. M. Finkel & Daughter, 936 Pine St., Philadelphia 19107. Hammer & Hammer, 620 N. Michigan Ave., Suite #470, Chicago 60611. Kelter-Malcé, 361 Bleeker St., New York 10014. Made In America, 1234 Madison Ave., New York 10028. Olde Hope Antiques, Box 86, Rte. 202, New Hope, PA 18938. Patchwork Sampler, 9735 Clayton Rd., St. Louis 63124. Maze Pottinger, 4740 S. Ocean Blvd., A 305, Highland Beach, FL 33431. Susan & Sy Rapapc 51 Maple Dr., Great Neck, NY 11021. Ricco-Johns Gallery, 475 Broome St., New York 10013. Stella R bin, 13501 Query Mill Rd., Darnestown, MD 208 Russell Scheider, PO Box 190, Merrimack, NH 030 Sterling & Hunt, Box 300, Bridgehampton, NY 119 George Walowen/Michael Schneider, PO Box 4 Walker Valley, NY 12588.

FORMAL FRENCH HOUSE

● *Pages 66 to 71:* **De Menil House Designer:** Alexa dra Stoddard Inc., 1125 Park Ave., New York 1002

WRIGHT'S FERRY MANSION

● *Pages 72 to 75:* Wright's Ferry Mansion is op Mon., Tues., Wed., Fri. and Sat. from 10 A.M. to 3 P. May through October. Admission is $2.

BLUE & WHITE

● *Pages 76 to 81:* For U.S. representatives of Gr Wisdom Enterprises, write Kiser Gutlon Associa Inc., 111 E. 61st St., New York 10022; call (212) 4 1270 for catalog and price list. Furnishings and Or tal sculpture are also reproduced and available.

KITCHEN OF THE MONTH

● *Pages 86 to 89:* **Cabinetry—**St. Charles Manufact ing Co. (M), 1611 E. Main St., St. Charles, IL 601 call customer service (312) 584-3800 for availabili **Convertible with three convertible modules** (tops a interchangeable), **cooktop, dishwasher** with solid-st touch control panel (controls are concealed, tilt out use), **built-in combination oven:** upper microwave w microcomputer touch control; lower self-cleaning ov **refrigerator** has solid-state Systems Sentinel Perf mance Monitor with Serva-Door—Whirlpool Corpo tion (M), Benton Harbor, MI 49022. ColorCore countertops in Rose Ash and white—Formica Cor ration (M), 1 Cyanimid Plaza, Wayne, NJ 074 **Sinks—**Kohler Co. (M), Kohler, WI 53044. **The De ant wood burning stove** *(background),* top-exit mo in cast iron and classic black finish; four two-f sections, two one-foot sections of black pipe plus s connector, 32½ inch high fireplace opening, 14¼ 17¼ inches, $747—Vermont Castings Inc. (M), 25 Prince St., Randolph, VT 05060; call (802) 728-31 for availability. **Custom unfinished oak flooring** Bruce Hardwood Flooring (M), division of Trian Pacific Corp., 16803 Dallas Pkwy., Dallas, TX 752 **Terresque solid vinyl floor tile** in almond—Kent Floors Inc. (M), 58 Second Ave., Brooklyn, NY 112 **Twig chairs** designed by Daniel Mack—Daniel Mac Bearsville, NY 12409; The American Country St (R), 969 Lexington Ave., New York 10021. **Uph stered chairs and drum table—**Thayer Coggin (M), 4 South Rd., High Point, NC 17262. **Alvar Aal chairs—**ICF (T), Merchandise Mart, Chicago, 60654. **Sheepskin—**L. L. Bean (R) (M.O.), Freepo ME 04033. **Plates—**Pottery Barn (R), 57th St. & 8 Ave., New York 10019. **Flatware—**Stanley Robe (T), 41 Madison Ave., New York 10010. **Glassware** Libbey Glass (M), Toledo, OH 43666. **Canister set** Ingrid (M), 3601 N. Skokie Highway, Chicago 600 **Cutting board—**Spectrawood (M), Box 356, State C lege, PA 16801. **Teakettle and assorted utensils—**N Pro Inc. (M) (IMP), 6306 215th St., S.W., Mountla Terrace, WA 98043. **Espresso cups and saucers—**Wo man, Gold & Good Co. (R), 484 Broome St., N York 10013. **Espresso machine—**Salton, Inc. (M), 12 Zerega Ave., Bronx, NY 10462. **Crock—**The Gre American Stoneware Factory (M), 919 N. Michig Ave., Chicago 60611. **Candlestick and bowl on dru table—**The Happy Traveler (R), St. Charles, 60174.■



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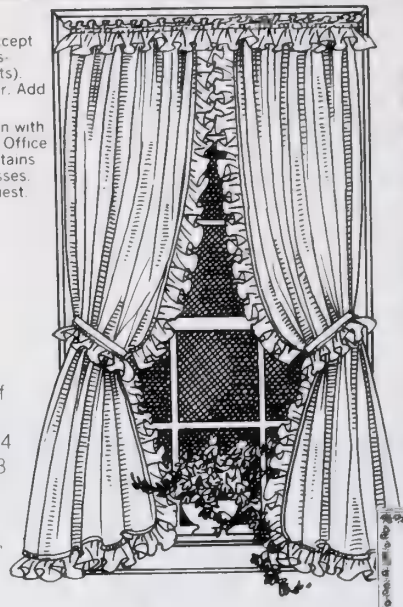
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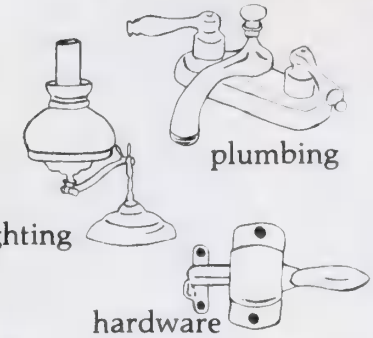




Big Savings On Solid Brass Beds. Factory distributor offers faithful replicas of antique classics at prices that start under $275. Visa, MC, AE, easy lay-away plans available. Free catalog. Cannondale's, HBE-23, Rt. 3, Box 448C, Selbyville, DE 19975



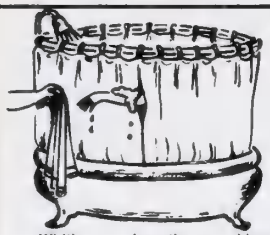
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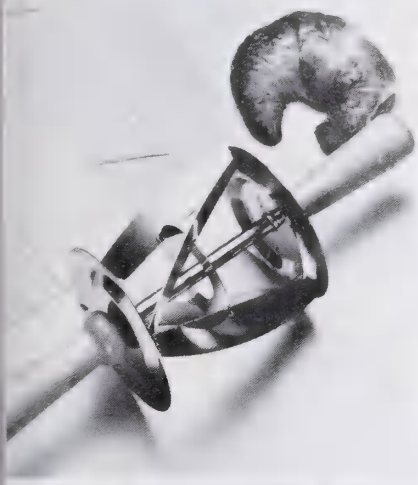
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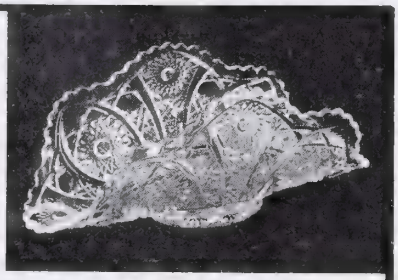
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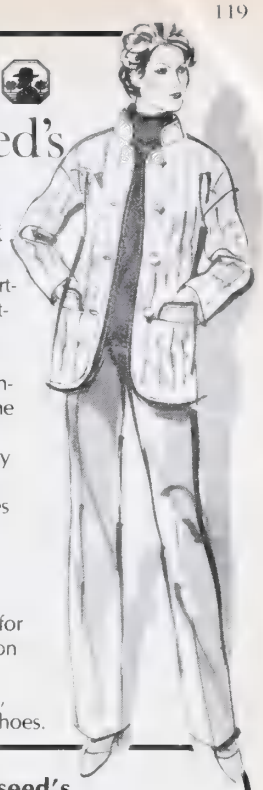
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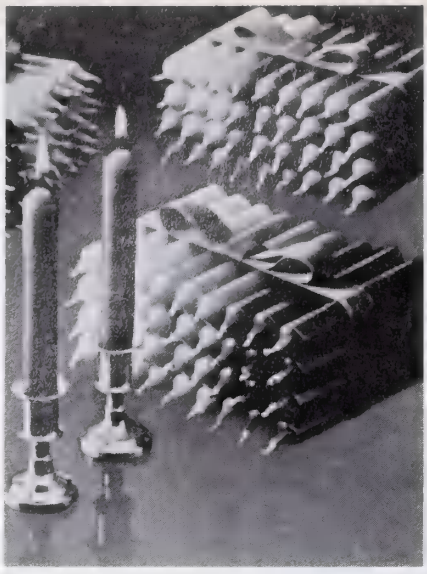


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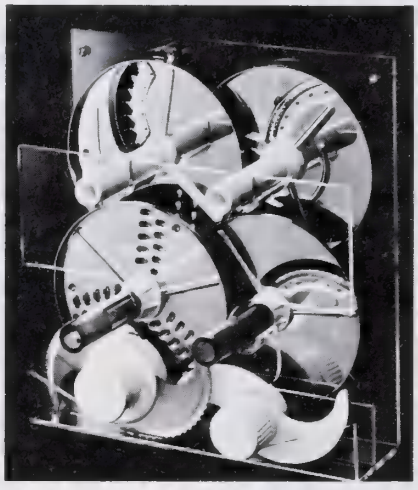
Sale! 36 dripless candles—sensational value! Your choice of 3 decorator color trios—cool shades of pink, grey, burgundy; blue, green, seafoam; warm earth brown, russet, creamy beige. A dozen of each color in the set, each 5¼", crafted and packaged for us. Was $6.49!
7549 Grey/Pink $5.98
6267 Green/ Celery $5.98
6266 Beige/ Russet $5.98
6708 All 3. 1 Set $16.98
7587 Solid Brass Candlesticks, 3⅜". 1 Pair $6.98



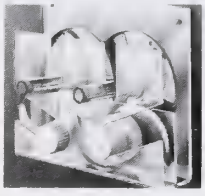
Expanding ostrich plume duster extends from 4′ to 6½′, cleans ceilings, moldings, track lights, chandeliers, neglected corners under sofas and beds. Brown enameled iron pole has hanging loop at its end. Our own import from Italy.
6596 Feather Duster $19.98

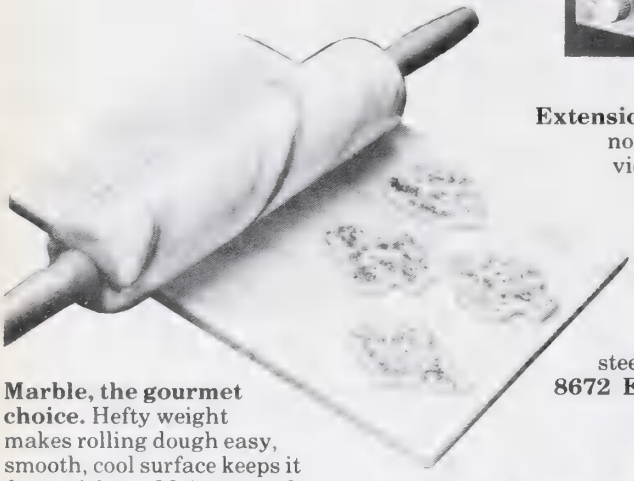


Safe storage for food processor tools—Lucite rack holds four discs, two blades, fits most brands. Precision-made patented design is ours alone, protects blades, saves you from sharp edges—any blade removes without dislodging the rest. Stands or hangs, screws included, 11x10x3".
5028 Six-blade Processor Tool Rack $19.98

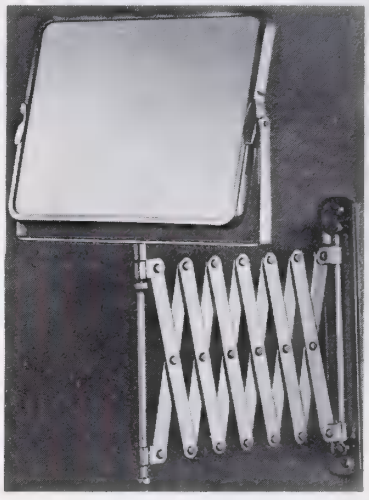


Sale! Four blade holder, made with the same superb crafting. Patented design holds two discs, two blades, 10 x 8⅜ x 2¼". Ours alone, $16 value!
9959 Four-blade Rack $13.98

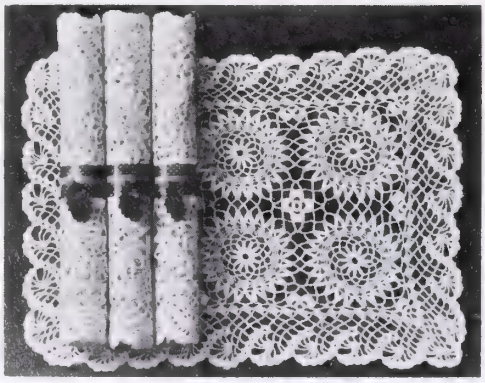




Extension mirror comes to YOU—no more straining! 8 x 6" wide view mirror with magnifying flip side is ours alone, has 7-section extension arm—others at this price have only 5. Swivels for best angle and light, extends 30" from wall. Chrome-plated steel folds flat when not in use.
8672 Extension Mirror $23.98



Marble, the gourmet choice. Hefty weight makes rolling dough easy, smooth, cool surface keeps it from sticking. Moisture and grease don't penetrate, cleans with a damp cloth. Our imports.
5424 Rolling Pin, 5¼ lbs., 18" long, wood handles. **$15.98**
6645 Oblong Server/Pastry Board, 9 x 11 x ⅜". **$9.98**
6690 Both. 1 Set $24.98



Hand-crocheted cotton placemats—lacy crochet handmade in China for us alone. Lovely for your fine china and silver—easy care, 100% cotton, machine wash, no-iron. Airy floral design—set of 4, 18x12". Great value!
7801 Placemats.
1 Set $16.98
2 Sets $29.98

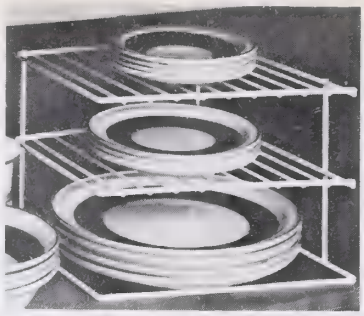


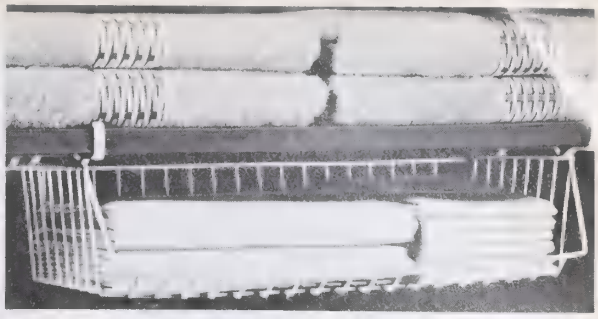
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7636 Towels. 1 Set $5.98
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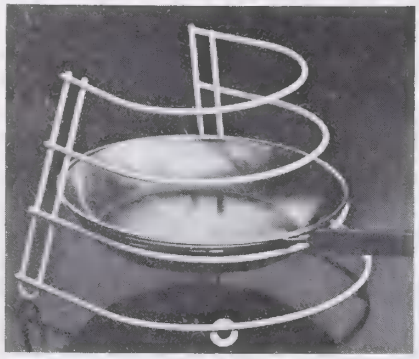
Wasted space can be better-used—our 4 Italian racks show how. All our own imports, crafted of tough and durable vinyl-clad steel.

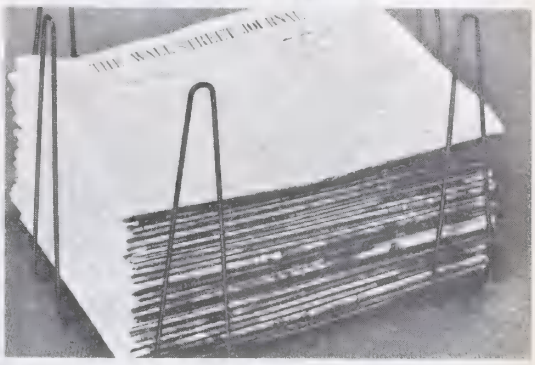
9318 Corner Rack makes 3 shelves in the space of 1. 7½ x 10 x 10 x 10", 7½" tall, white. **$4.98 2 for $9.50**

9707 Undershelf slips on shelf without tools. White, 19¾ x 9¾", 6" deep. **$4.98 2 for $9.50**

6252 Skillet Rack holds 4 from 6½" to 12" diameters, to 2½" deep. White, 8" tall. **$7.98 2 for $14.98**

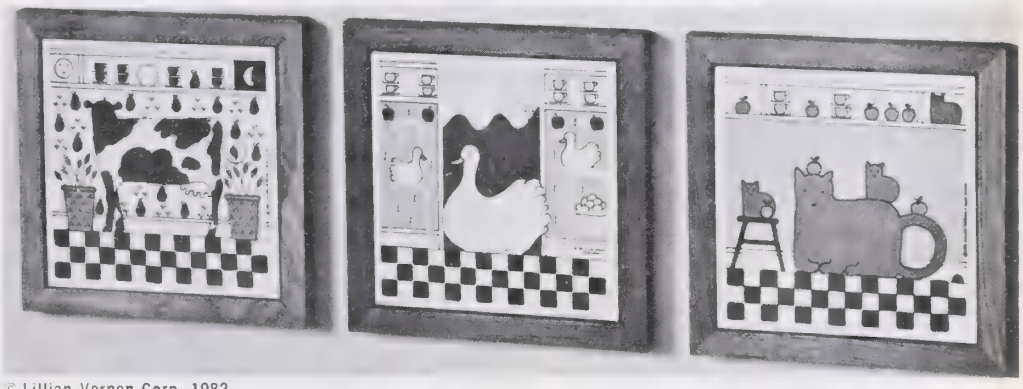
6491 Newspaper Rack, ours alone. Brown, 16 x 12 x 12" tall, folds flat. **$9.98 2 for $18.98**







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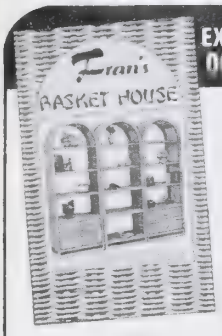
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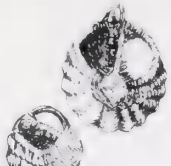
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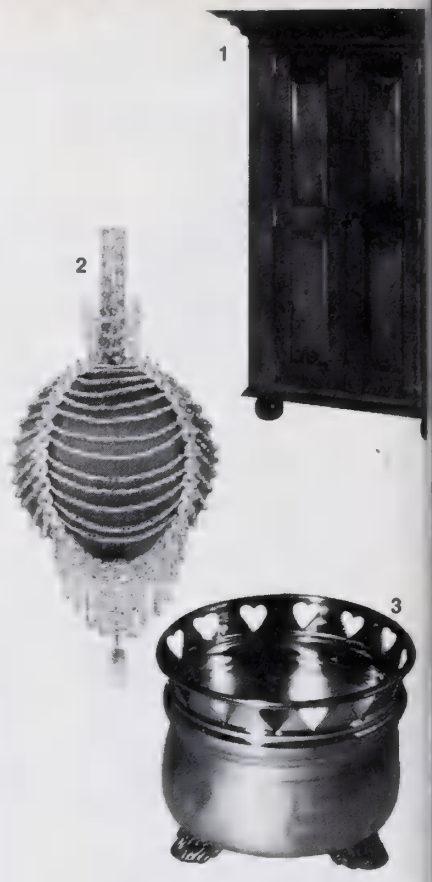


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CARELESSLY USING THE WORD "CLASSIC" CHEAPENS IT. IT SHOULD BE SAVED FOR THINGS WITH CERTAIN TIMELESS QUALITIES.

These days the word "classic" appears on everything from menus to marquees. Its meaning is ybody's guess.

At The Talbots, we prefer words to mean some- ing specific. That's why, when we refer to our line of othing, shoes and accessories, we use "classic" in some ry precisely defined ways.

HOW WE USE THE WORD "CLASSIC"

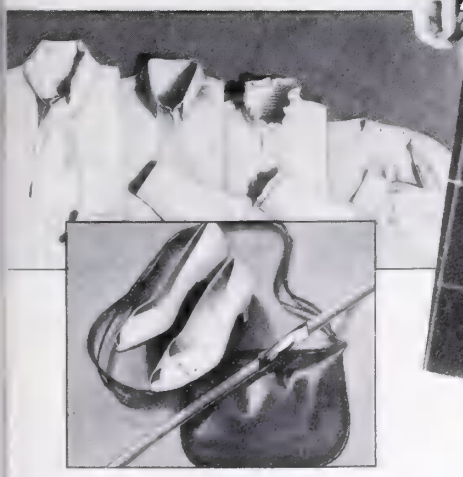
There's a timelessness to the design of a "classic." We look for clean, balanced es with a flattering, contemporary appearance. ything that will detract from a garment's sting appeal is unacceptable.

We want you to feel comfortable and look ur best in everything you buy from The lbots, whether you wear it now or seasons m now.

"Classic" is always right.

"Almost right" isn't good enough for us, or for you. For example, one our buyers discovered a wrap skirt that d pockets which we felt made the skirt flattering to the wearer.

We asked the manufacturer to move the pockets for us, giving the irt a more "classic" appeal.

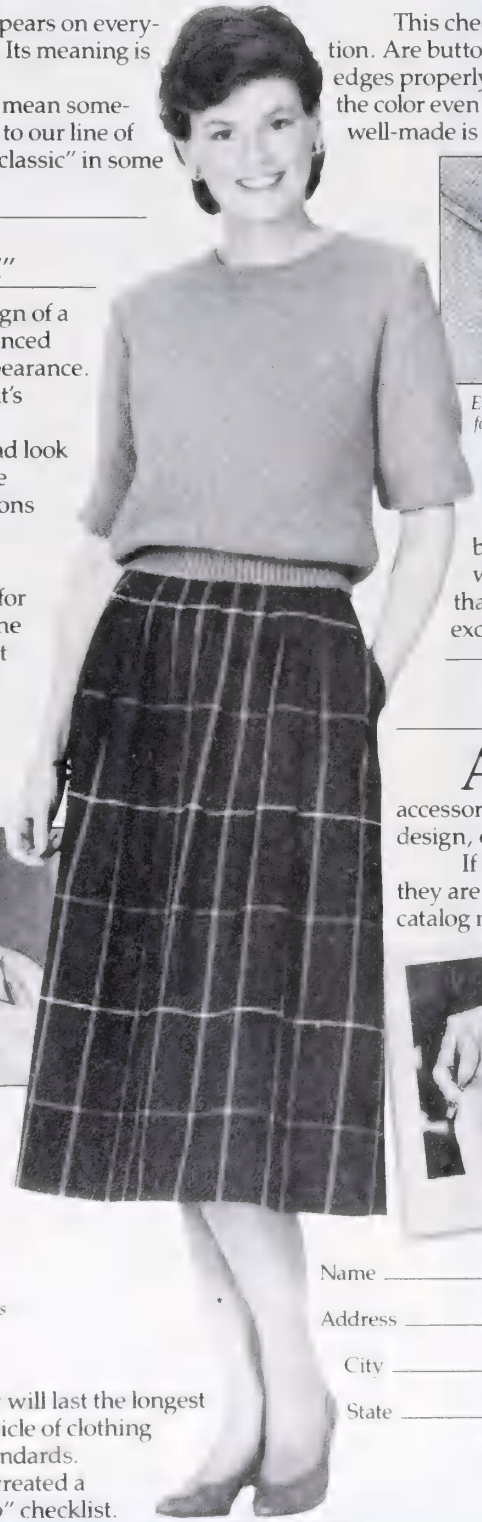


A "classic"–whether clothing, shoes or accessories –has a flattering, contemporary appearance.

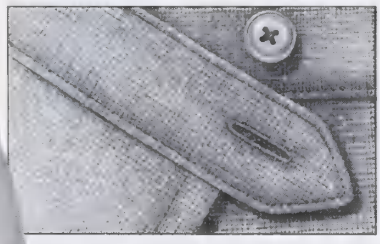
"Classic" endures.

Only items of the highest quality will last the longest time. Therefore, a "classic" article of clothing ust be made according to very strict standards.

To assure top quality, The Talbots created a mprehensive "quality of workmanship" checklist.



This checklist covers all aspects of garment construction. Are buttonholes expertly finished? Are seams and edges properly sewn? Is the fabric weave consistent, and the color even throughout? An article of clothing that's not well-made is never fashionable.



Every detail is important. We have little tolerance for things that aren't the very best they can be.

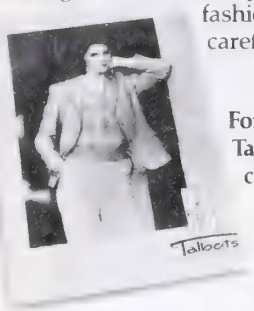
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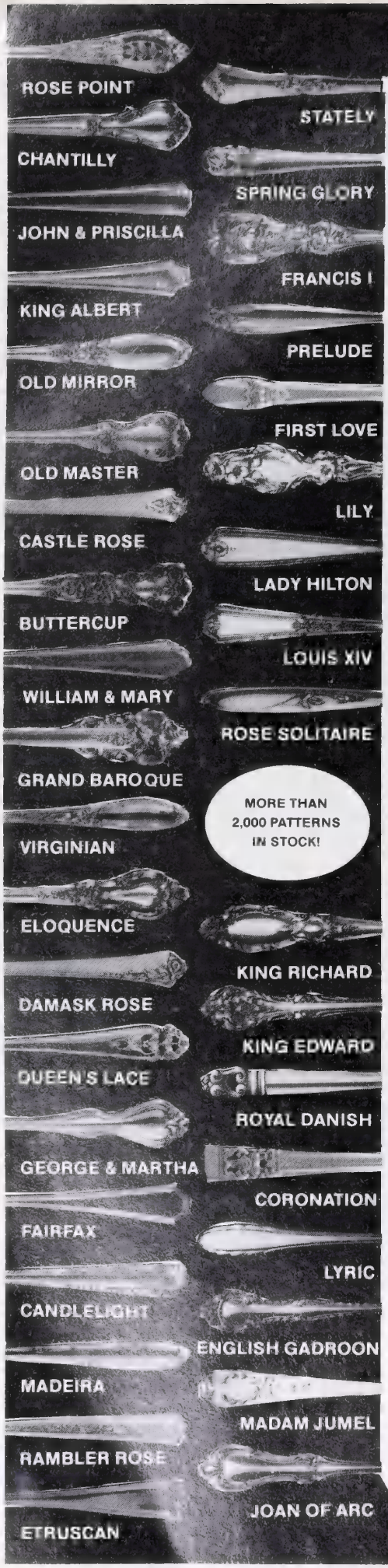
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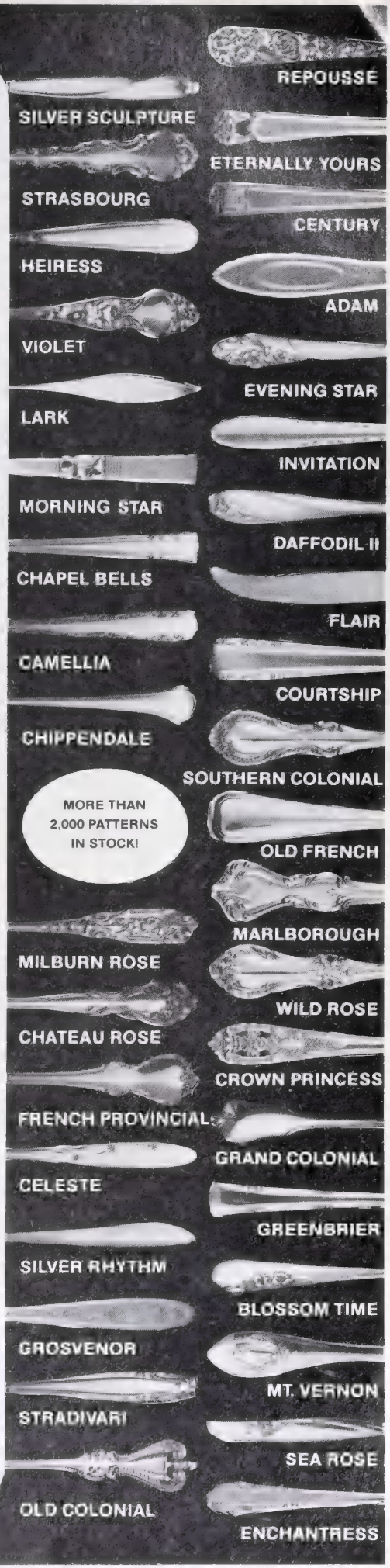
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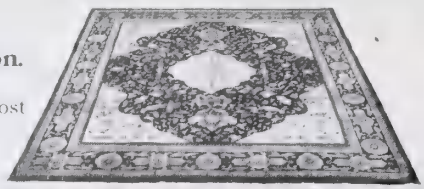
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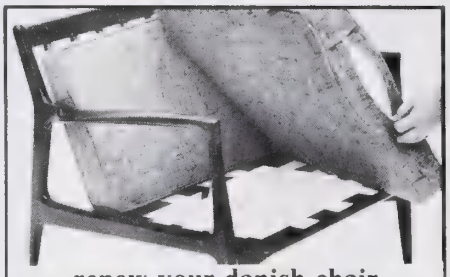
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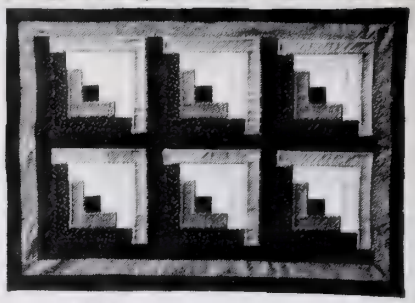
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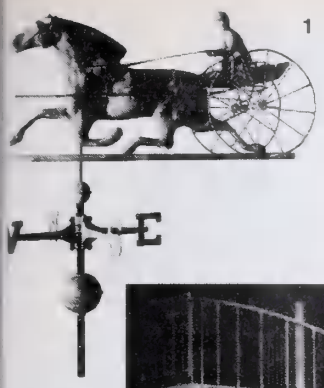
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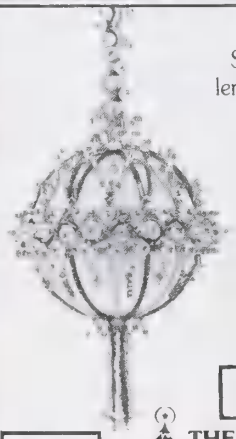
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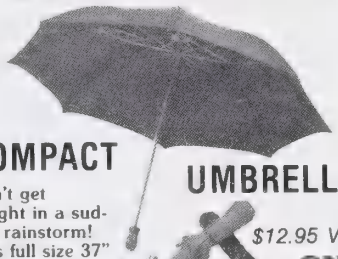
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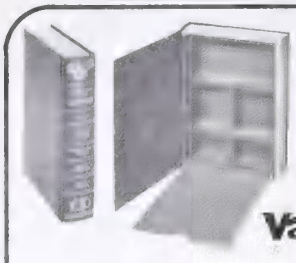


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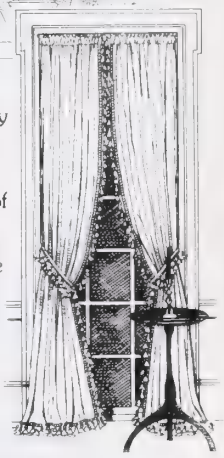
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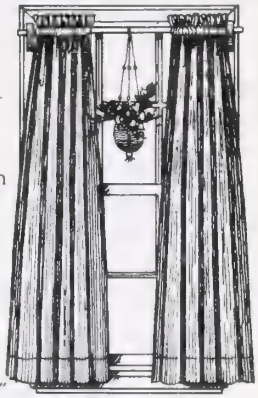


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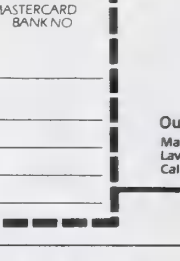
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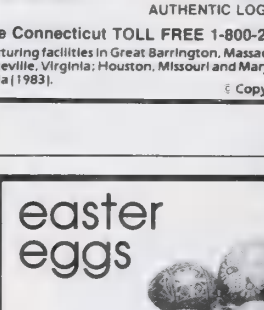
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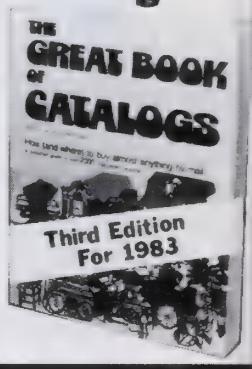
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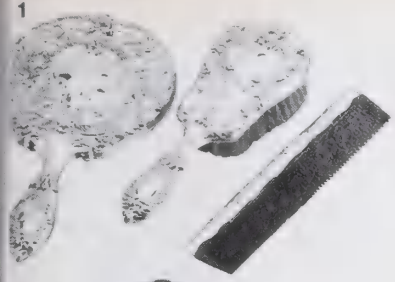
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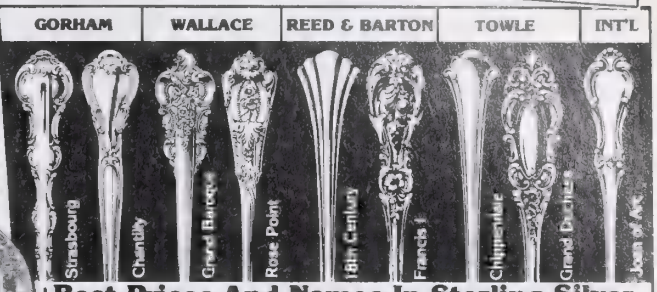
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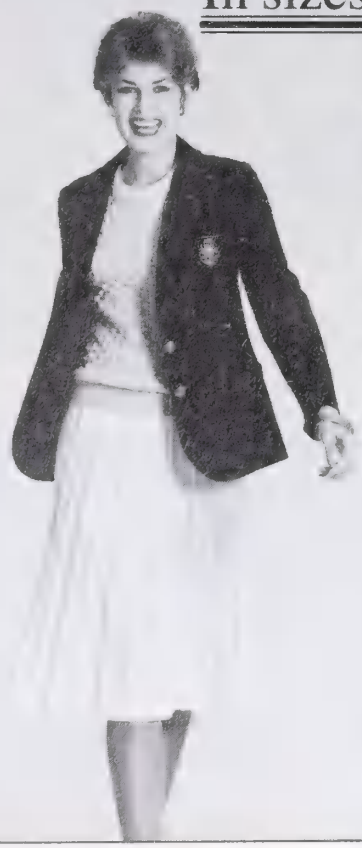
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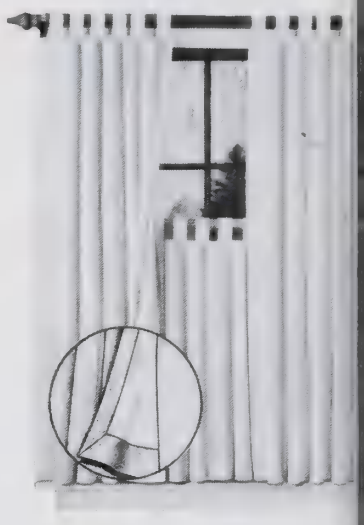
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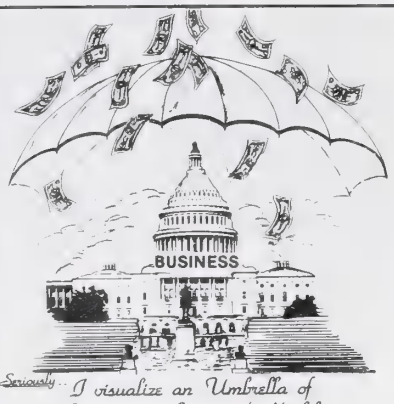
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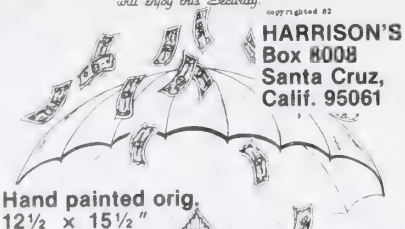
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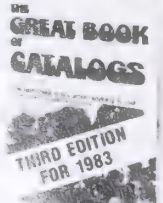


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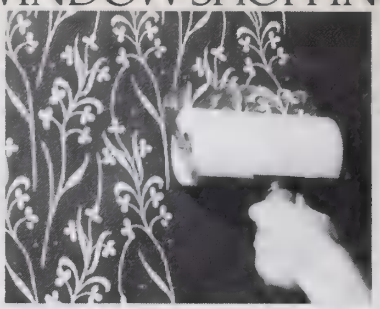
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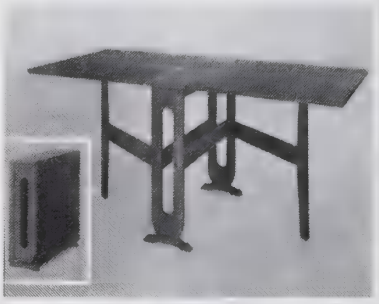


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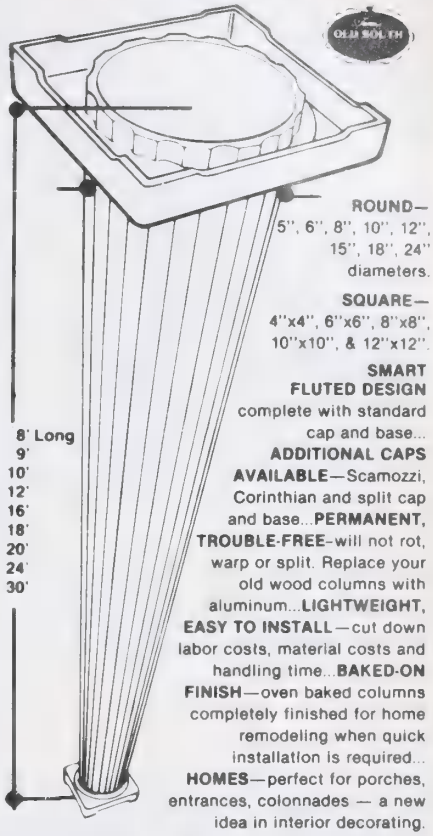
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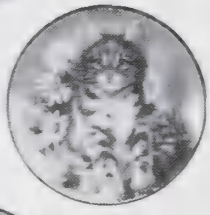


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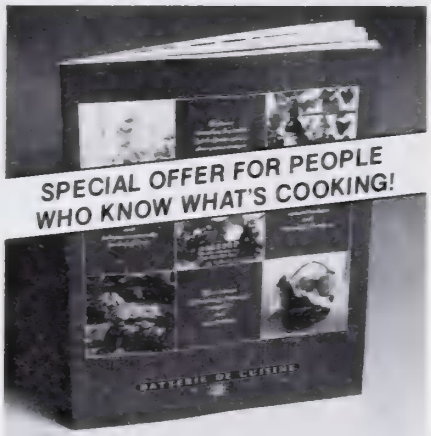
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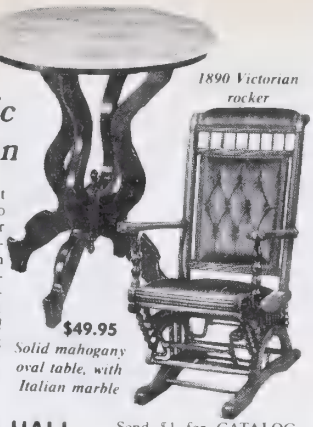
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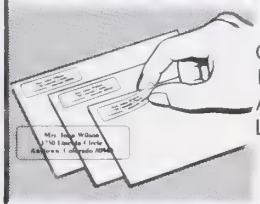
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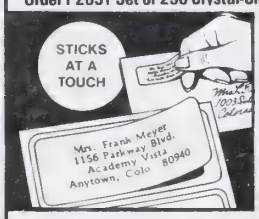
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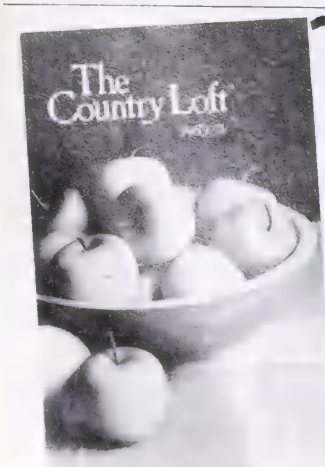
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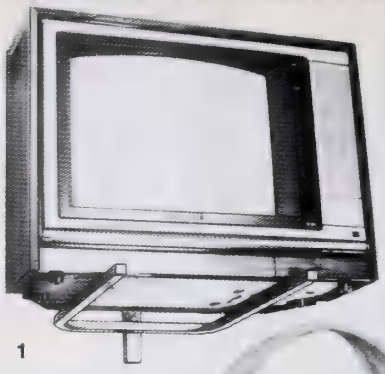
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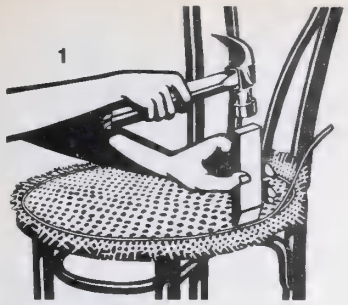
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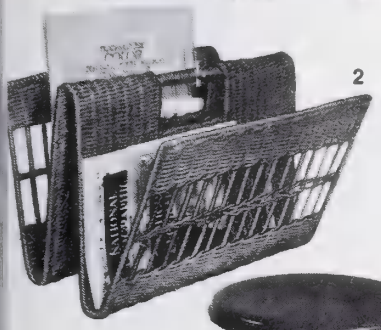
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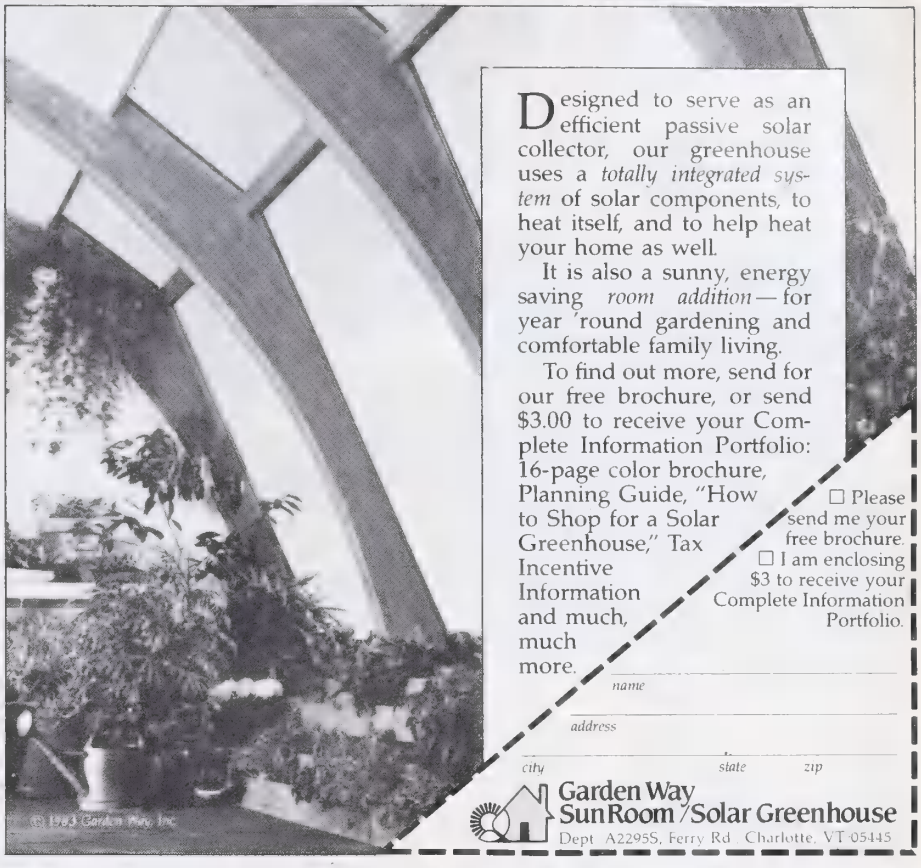


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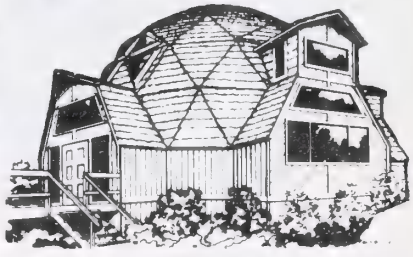
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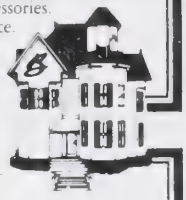
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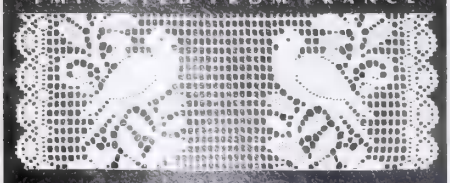
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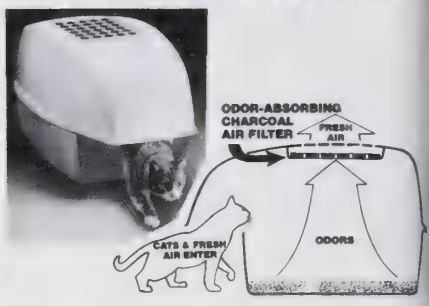
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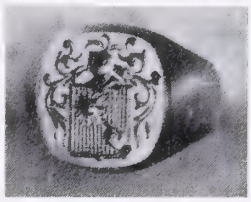
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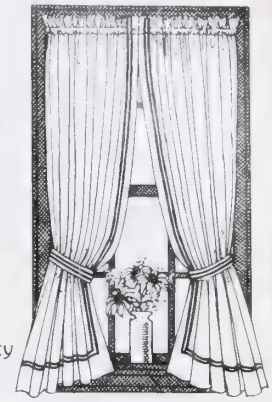
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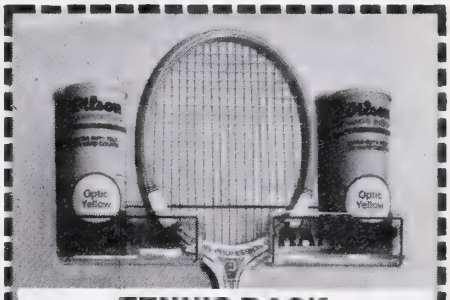
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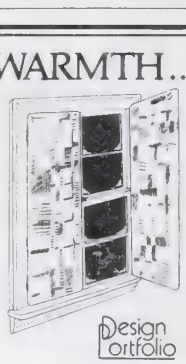
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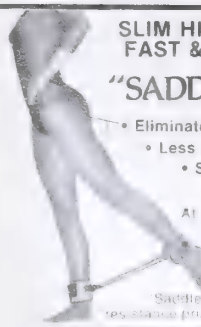
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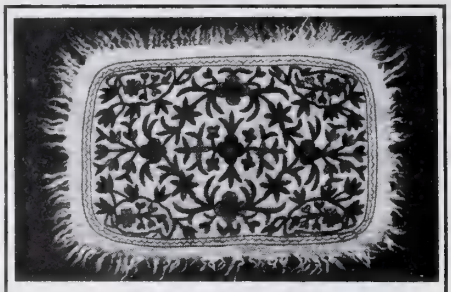
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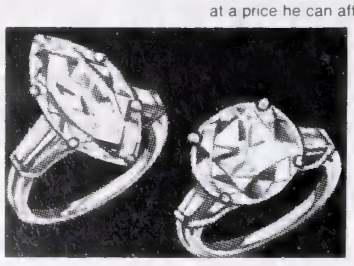
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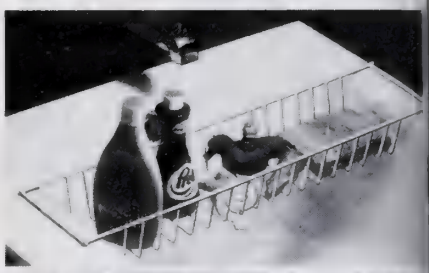
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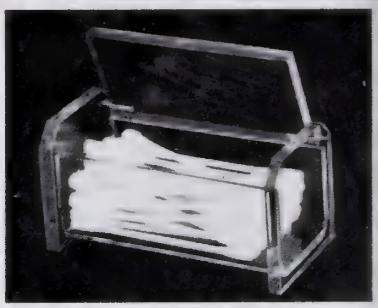
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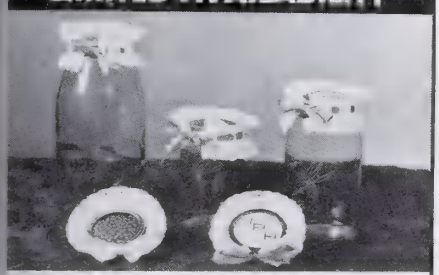
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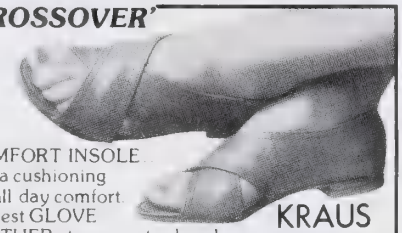
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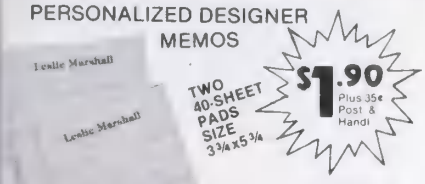


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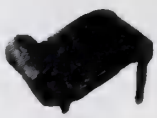
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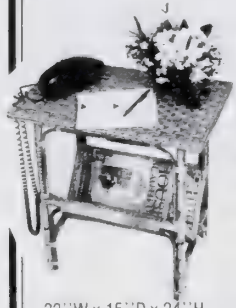


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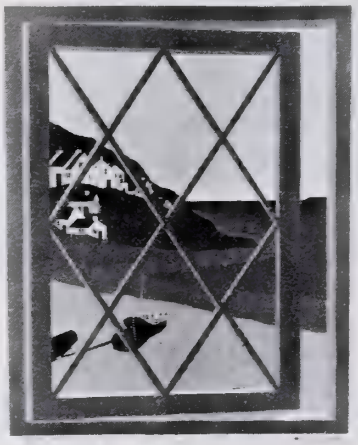
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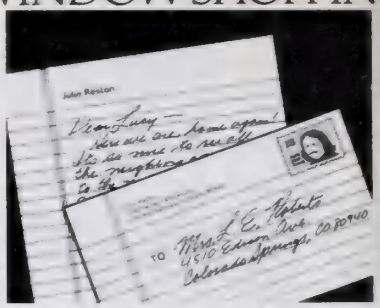
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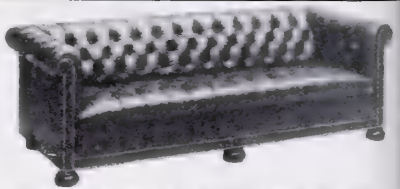
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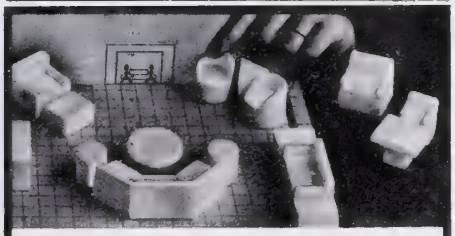




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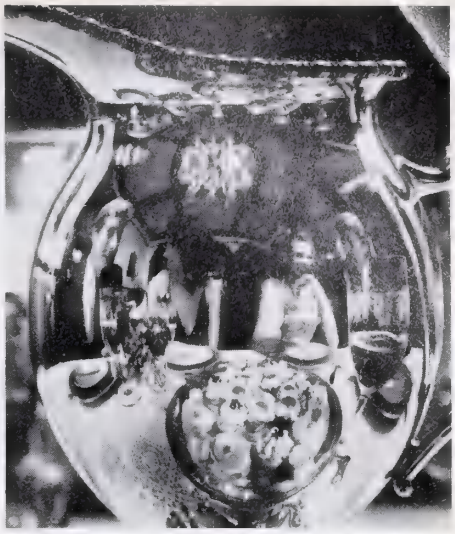
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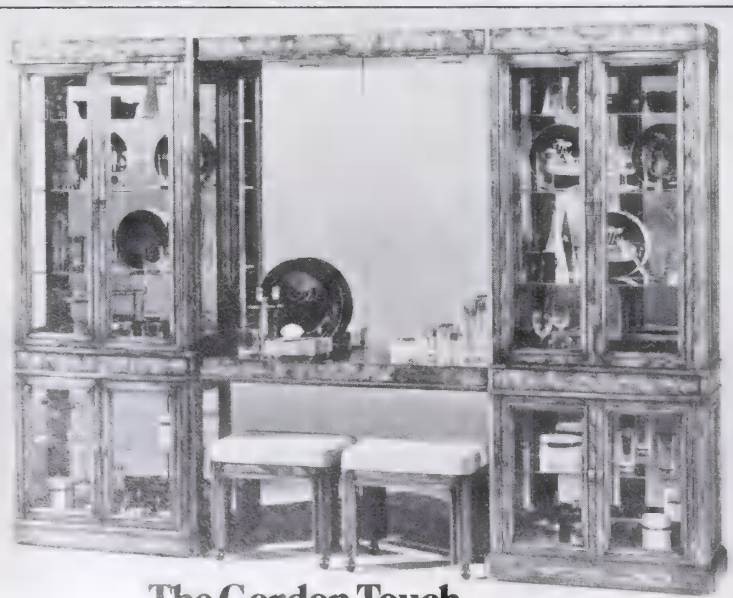
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LOUIS XVI: Restraint and Delicacy Were the Hallmarks of 18th-Century French Neoclassicism

Forsaking rococo extravagance for Greco-Roman simplicity, artisans abolished freehand curves in favor of geometric motifs

By MARVIN D. SCHWARTZ

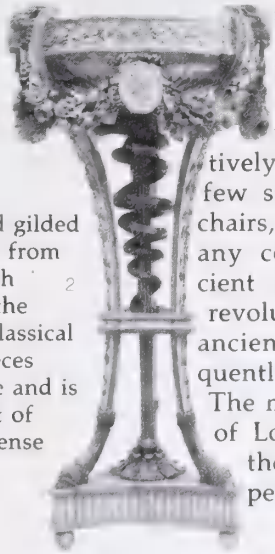
The Louis XVI style is the neoclassical style of 18th-century France. Though its seeds were sown a few decades before Louis XVI ascended the throne and there was a second phase of neoclassicism after the French Revolution, it is a style that thrived during his reign. It was contemporary with the Adam style in England with counterparts in Italy and the German-speaking areas of Europe.



1

Sofa by Demay is decorated with *guilloche* design—bands of interlaced strips enclosing cross-shaped petals.

Louis XVI style was characterized by a revival of the use of classical, or Greco-Roman, motifs in designs that were predominantly simple and geometric. Squares, rectangles, ovals and circles were the basic shapes that took the place of the elaborate, undulating curves fashionable in the reign of Louis XV. Although the ornament was classical (as with the Adam style), inspired by ancient models or 17th-century design, the furniture *forms* used were distinctively 18th century, and few structural designs for chairs, tables or chests bore any connection with ancient furniture. After the revolution forms based on ancient shapes were frequently used.



2

Painted and gilded plant stand from the late 18th century is the closest to classical form of pieces shown here and is reminiscent of ancient incense burners.

The most striking element of Louis XVI design was the use of a straight, tapering, column-shaped leg that replaced the curving animal-form leg of the preceding Louis XV style. However, conservative designs with curving legs were made by fashionable cabinetmakers. Also, some very unusual classical furniture was produced as early as the 1750s, but the early models were heavier both in proportion and in scale than later ones.



3

Daybed by Sené was once owned by Marie Antoinette. Caryatids add a classical touch to this piece, which shows a clear line of evolution from Egyptian to Roman to 18th-century styling.

Full-blown neoclassicism was a style characterized by restraint and delicacy with ornament, as well as by naturalism—leaf decoration tended to be almost realistic on many pieces. Following trends begun earlier in the century, designers introduced a profusion of furniture forms answering the demand for greater comfort. Small tables made specifically to hold sewing materials, writing equipment or tea services were both popular and common. Although decoration was less flamboyant than in the opening years of the 18th century, it was more varied. Painted, gilded and carved pieces reflected one approach to decoration—the use of marquetry in combination with gilded bronze embellishments reflected another.

(Continued on next page)



4

The spiral laurel leaf pattern framing this c.1780 walnut armchair by Georges Jacob is a rethinking of a classical motif—a common feature of Louis XVI styling.

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LOUIS XVI

Elegance: Thin, Tapered Columnar Legs

Whatever the technique for decorating, typical ornament was delicate and naturalistic, largely classical in spirit, although there was an extensive use of Oriental lacquer panels.

The chair by Jacob is a prime example of the use of delicate carving on gilded wooden furniture. The spiral laurel leaf design around the frame is an 18th-century interpretation of a classical motif. The laurel and berry ring topping the legs makes a design that is closer to ancient models. On the sofa (canapé) by Demay, the decoration consists of bands of interlaced strips enclosing cross-shaped petals—a design called *guilloche*, also based on ancient models. The sofa and chair forms are unrelated to classical designs.



1

Secretary by Cramer *(above)* is decorated in a lattice pattern popular during the period. Weisweiler's secretary *(below)*, with bronze mounts by Gouthiere, combines European and Oriental styling.

The daybed made for Marie Antoinette by Sené comes a little closer to the ancient ideal in the way its simple sides echo basic ancient models—but the sides have been made higher and the legs have been made shorter than those on ancient couches. Here we find an example that is painted and gilded—the caryatids add a more formal, classical touch. The plant stand is another example of painted and gilded work in a form that has greater connection with ancient models.

A mechanical dressing table by Jean-Henri Riesener provides evidence of the use of gadgetry to add to the comfort of the user, but it is also an outstanding expression of fine delicate marquetry and ormolu. The tabletop is raised or lowered to whatever height precisely is the most convenient. The center section raises to reveal compartments for storage of cosmetics. Riesener, perhaps the greatest furniture maker of the century, was noted for perfection of craftsmanship, elegance of design and a highly individualistic style. In 1767 he became *maitre ébéniste* (cabinetmaker specializing in veneered furniture) and in 1774 was appointed *ébéniste du Roi*, receiving the main royal commissions for the next decade. Caryatids are a feature of the secretary by Weisweiler, which combines the classical and the Oriental.



3

Ebony chest of drawers by Riesener, once owned by Marie Antoinette, is one of the great Louis XVI pieces. Its combination of naturalistic ormolu and exotic lacquered panels moves beyond the boundaries of neoclassicism.

The lacquer decoration tempers the classicism of the delicate ormolu details with its intricate leaves and handsomely rendered ram and cupid motifs. Another secretary, this one by Cramer, has more restrained ormolu decoration and provides a sample of marquetry in a popular lattice pattern.



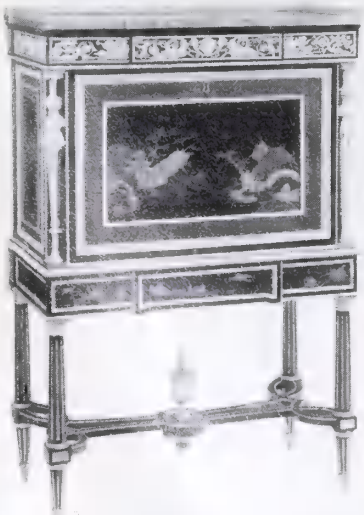
4

Delicate marquetry and ormolu are outstanding features of this mechanical dressing table by Riesener. Its built-in gadgetry suggests the increasing importance technology will come to have on design.

One of the greatest pieces of furniture made in Paris in the era of Louis XVI is the chest of drawers (commode) for Marie Antoinette, which bears her monogram in the frieze just under the top. The ormolu decoration is extremely naturalistic and delicate. One almost feels like wiping the moisture off the leaves. The lacquer panels have been curved to go on the subtly curving front. Here we find the classical naturalism of the ormolu and the exotic Oriental landscape of the lacquer panels working together to push classical design to a new realm.

The Louis XVI style, a style of great Parisian cabinetmakers, is the supreme combination of elegance and restraint.■

Editor KATHLEEN MAHONEY



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HOUSE BEAUTIFUL



HE NEW AMERICAN SPIRIT IS HOME

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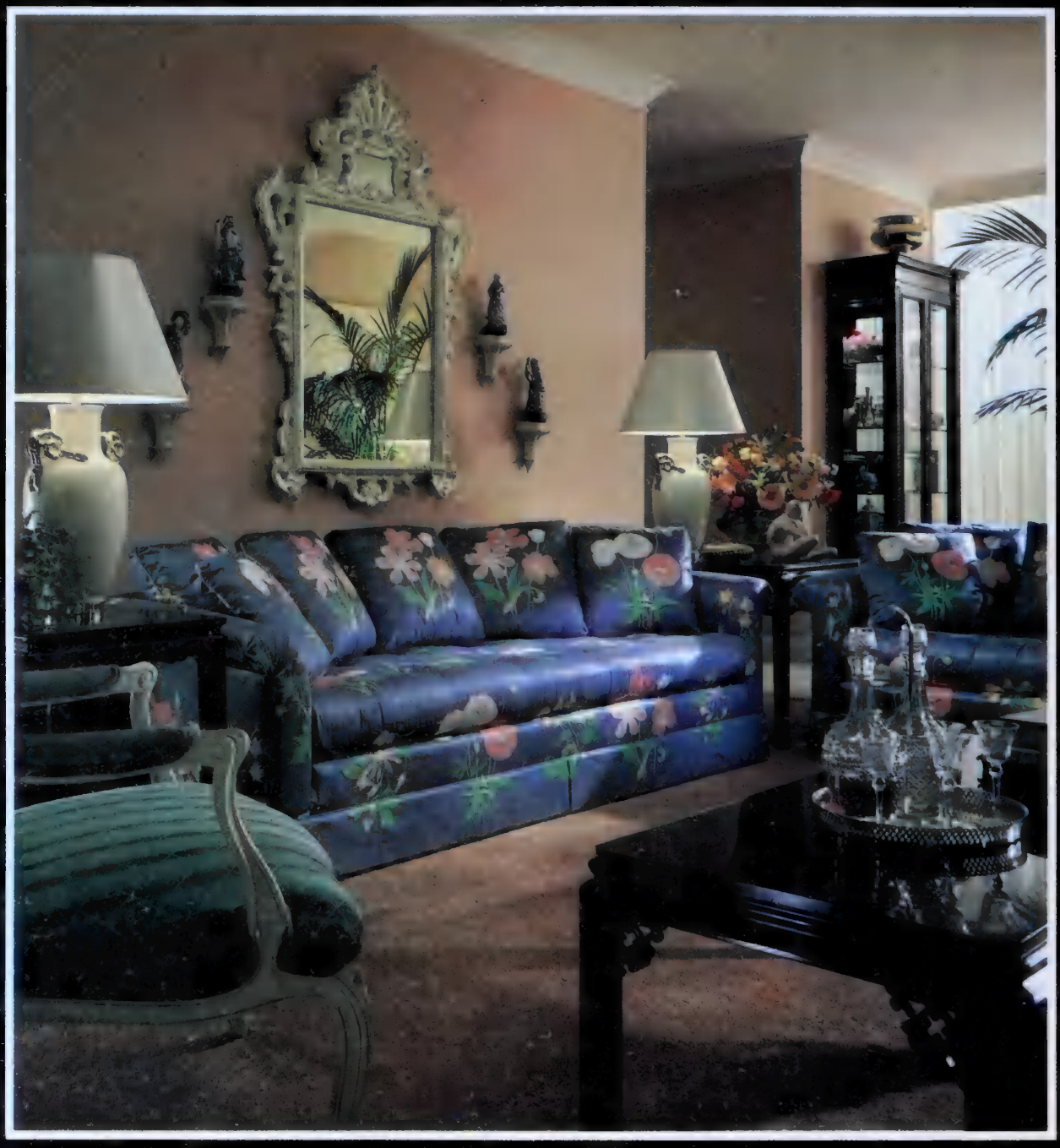
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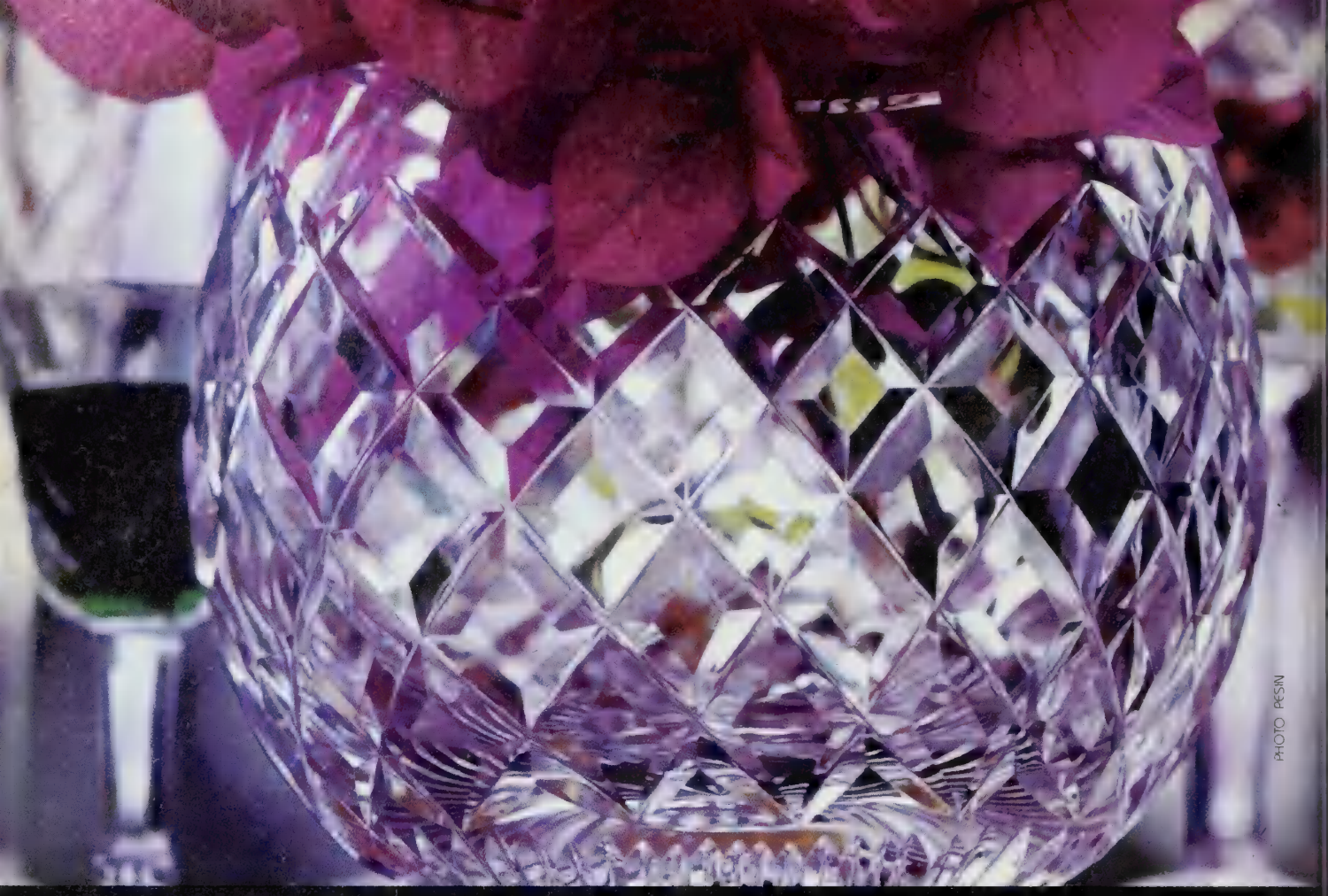
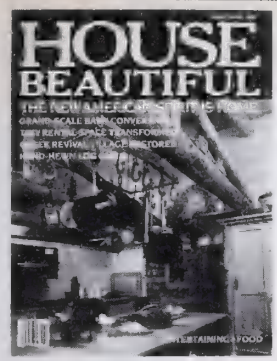


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—H. Pesin, from "The Collected Thoughts of Waterford Collectors". Get this 160-page book ($3.50) at your Waterford Gallery

Volume 125, Number 3 March 1983



On the cover: One family's love of the good life outdoors, good times and good company is the inspiration for this rustic kitchen, part of a spectacular weekend retreat high in the Colorado Rockies *(pages 76 to 83).* Hand-hewn lodgepole pine beams and split-pole trim are some of the special details of a house that reflects the theme "The New American Spirit Is Home." Photograph by Michael Skott.

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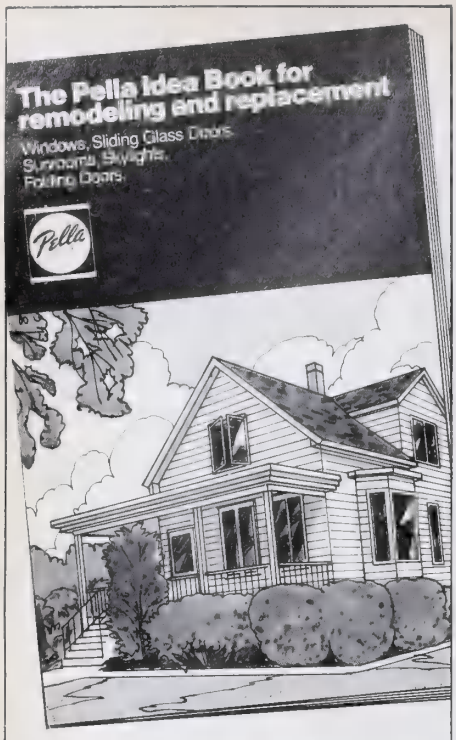
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THINKING ALOUD

With this issue we begin a series of features titled: "The New American Spirit Is Home." Our aim is to show you inspiring examples of how Americans today are coping with the difficult realities of owning their own home.

While countless families have redefined their expectations of "home" and settled for less, others have responded with positive and ingenious ideas that are typically and uniquely American. That's been known since the Revolutionary War as Yankee ingenuity—the fact that we, as a nation, have traditionally been at our best in difficult times. And nowhere is that more evident than in how we now look at our homes.

The pent-up desire for homeownership that swept the nation after World War II resulted in millions of tract homes—developments so uniform they prompted protest songs about " . . . boxes . . . little boxes . . . and they're all made out of ticky tacky, and they all look just the same."* Despite their lack of personality, these developments did accomplish their purpose. We achieved homeownership as never before in history. With it, we came to believe that upward mobility included bigger and better homes as well as bigger and better cars.

Well, the days of conspicuous consumption and planned obsolescence are over, perhaps forever, and I think we're the better for it. We've come to realize that bigger is not necessarily better. In the aftermath of great expectations, our feet are now firmly on the ground and Americans (who never *really* became a nation of conformists) are back to doing their own individual thing once again, at home.

That "American spirit" is in this issue and we'll continue to report on it in future issues. You'll meet some remarkable families whose keen desire for personal expression and old-fashioned ingenuity has produced some very satisfying results. One such Rocky Mountain family has acknowledged its love of nature and the outdoors by building a complex



LILO RAYMOND

of beautiful hand-hewn log cabins for the enjoyment of several generations of families.

Another story is a shining example of taking an existing building—in this case a dairy barn—and transforming it into handsome living and working spaces. The integrity of the barn design is very much a part of its graphic beauty, but the spaces inside have the personal imprint of the family who lives there.

As I travel around the country I see new, revived expressions of regional homes that complement the environment and the lifestyle of the area. In the next issue you'll see an exact replica of a Texas prairie house built piece by piece by a family in touch with its roots.

Everywhere, we are finding architects, designers and average families looking at what they have and making it work. We are learning that the more we put our own personal expression and ideas into a home, the more satisfaction and enjoyment we get from it. I believe House Beautiful has a significant role in this revival of the American spirit. We intend to do what we can to lead this generation to a clear vision of what the future can hold within the circle of home and family.■

JoAnn Barwick

JoAnn Barwick
Editor

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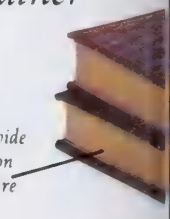
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ON DECORATING & DESIGN:

Design News: Personal Decorating Is at Home in an Elegant New Hotel

The ambience of a tiny New York City hotel brilliantly captures an Old World spirit so dear to traveling Americans: a home-away-from-home

Americans returning from their first trips to England and the Continent often bring home lasting impressions of the fine personal service they received in elegant small hotels. Parisian standards at their best are incomparable, and English country-cottage inns may be booked years in advance by those yearning to reexperience the warmth, homeyness and creature comforts they remember fondly.

Here in America there is a growing desire among innovative hoteliers to reproduce superior personal service in surroundings that feel and *look* just like home. This winter Edward J. Safdie opened a jewel of a small hotel in a renovated New York City brownstone that epitomizes this very personalized concept of lodging. The entry is so discreet that unless you knew for certain that a full-service hotel lay behind the understated front door, you'd think you were mistakenly barging into the foyer of a private town house. Called No. 1022 (1022 Lexington Ave. on New York's Upper East Side) the entire hotel consists of four small suites and an intimate restaurant called "Jack's" on the second floor. To achieve maximum coziness and comfort he asked English-born interior designer Georgina Fairholme (see HB Guest Speaker, April '82) to decorate each room while also making it fully functional.



EDWARD OLEKSAK

The results are a joy. The four suites—The Terrace Suite, The Park Suite, The Club Suite and The Studio (which has a clever alcove bed and storage unit)—are bright, light-filled rooms characteristic of Ms. Fairholme's decorating sense—they give the impression of being in an English garden. There is no sense that these rooms constitute a hotel establishment. If you left your shoes in a bedroom closet by accident, you'd feel that they'd still be there six months later when you came to retrieve them.

Mr. Safdie, who also built California's acclaimed Sonoma Mission Inn that was designed and decorated by the late John Dickinson, believes there are specific elements that go into creating the just-like-home feeling all his guests appreciate.

Ms. Fairholme began with the most emotional of decorating tools—color. No hotel room you've ever seen has been dressed in the bright pretty pastels she's used: azure, apple-green, lemon and melon. No inoffensive beige or mindless "hospital green" here. And the architect put skylights in the ceilings of the two top-floor suites so that no matter how dreary a winter day should dawn, there is ample light inside. Some of the other "at-home" niceties of No. 1022 are working fireplaces, French doors, bathtubs fitted with Jacuzzi whirlpool systems, Lutron dimmers that adjust in the bathrooms so a woman can see how her makeup *really* looks, state-of-the-art videophones for security, and videocassette recording units complete with movies.

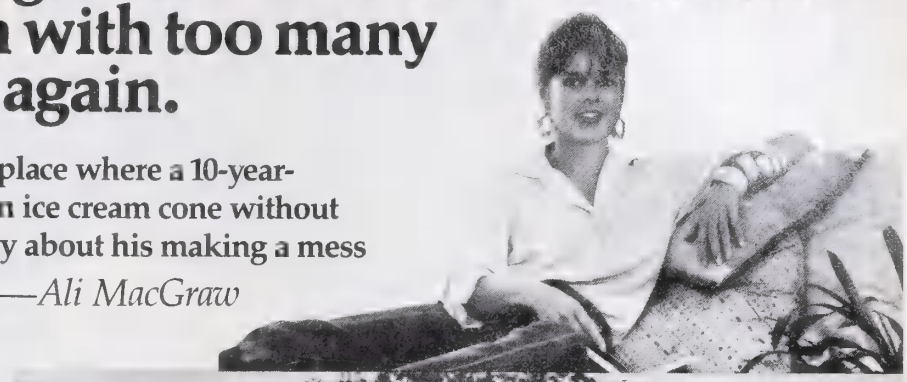
Designing spaces for commercial use requires durable materials for furnishings. Ms. Fairholme spent weeks finding the highest quality contract pieces she could use to translate into the "at-home" idiom. She chose canopy beds with traditional Shaker pencil posts and lacquered them in snappy colors. She selected swing-arm lamps, desks, coffee tables, bedside tables and slipper chairs that she upholstered in the best-quality flowery English chintzes. She even found a 9-inch-deep cupboard for a narrow hallway leading from a sitting room to a bedroom. Inside it she put collections of porcelain figurines by Lady Anne Gordon, the English artist. These, along with the books and photographs the traveler sets out on a desk, are the elements that make each room feel and look like home.

The charm of No. 1022 lies in the attention to details Ms. Fairholme insists defines the quality of home. She had all the baseboards marbleized to resemble fine old wood. She

(Continued on page 21)

"I came here with my books, clothes, and the Indian rugs I collect—I never want to be tied down with too many possessions again.

What I want is a place where a 10-year-old boy can eat an ice cream cone without my getting uppity about his making a mess on the sofa." *—Ali MacGraw*





Architectural Digest is not just about architecture. Nor is it a digest. It has become what The Wall Street Journal called "the pre-eminent publication in the world of interior design."

As an interior design magazine, it is especially gratifying to us to be able to reveal the unique, and very private, ambiance of a home belonging to someone like Ali MacGraw.

Or Julia Child—who told us she was thrilled with "the splendid feature about our Cambridge home. We are absolutely delighted to have the copy, which we shall treasure the rest of our lives."

Or Diana Vreeland, who found our coverage of her home "too delightful for words..." She wrote, "How beautiful the whole magazine is."

Our high standards have won us the respect of the top interior designers and their clients. So we are invited—and sometimes, frankly, begged—to include some 700 interiors a year. From those we choose only la crème de la crème—one out of ten.

In addition, we seek out the private homes of such celebrities as Fred Astaire, Truman Capote, Mary Tyler Moore, Givenchy. And evoke with color camera and pen the grandeur of such historic houses as Sir Winston Churchill's Chartwell and North Carolina's Biltmore House.

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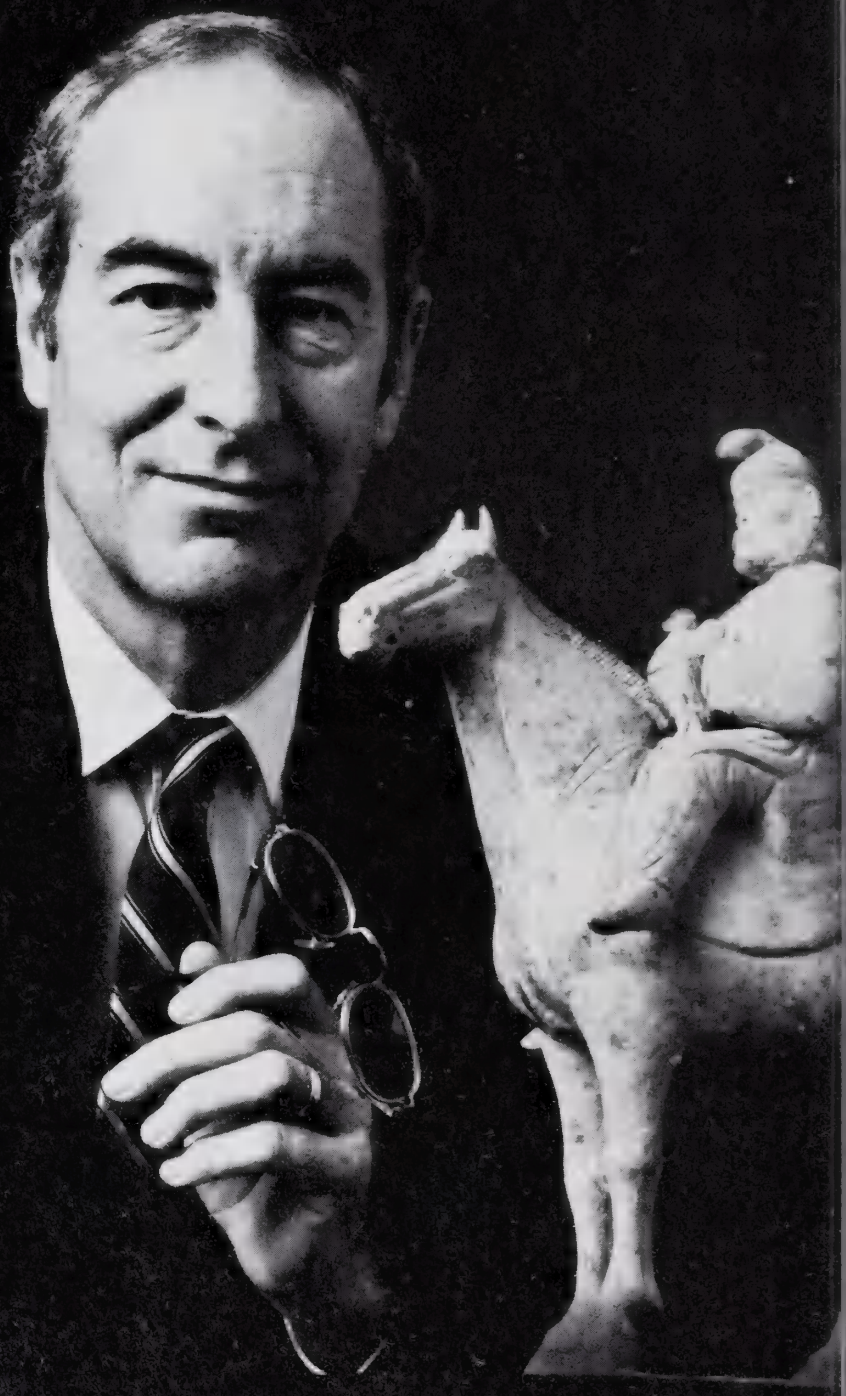
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Horse & rider-T'ang Dynasty · Ralph M. Chait Galleries

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Continued from page 16

hung pictures with silken cords, botanical prints with slender velvet ribbon. She worked with floral designer Zibby Tozer to get the right scale for fresh flower arrangements in each room. Mirrored panels fold to reveal closets; louvered shutters fold back to expose fully equipped kitchenettes complete with microwave oven, pint-sized refrigerator and four-burner stove! (And pots and pans? Of course.) Each room is stocked daily with foodstuffs, should you wish to make your own breakfast or fix a small lunch with friends.

"We're striving to continue the traditional quality of coziness that dispels the air of featureless impersonality travelers usually have to face," says Ms. Fairholme. "The thing I find so interesting about a small project like this is that there isn't one piece in any of those rooms that wouldn't look wonderful or work efficiently in a 500-room hotel. It's all in one's attitude."

Isn't it all in the budget, too?

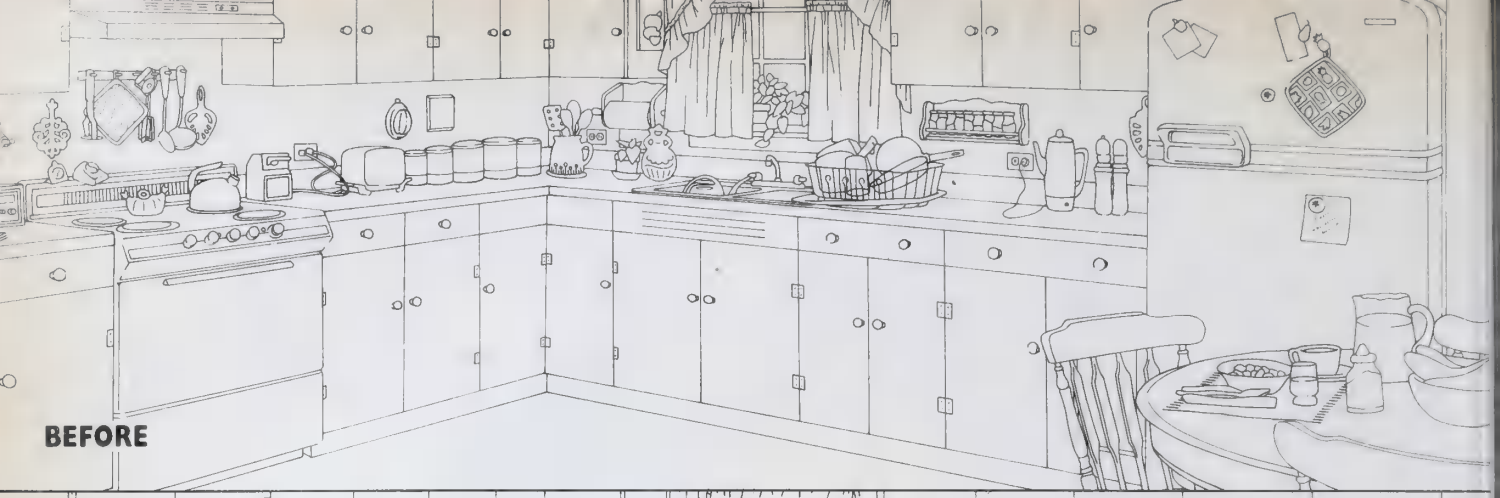
"You have to make a commitment to quality to execute this personal kind of design," says Ms. Fairholme. "You also have to care about how people feel. There's nothing 'precious' about these rooms. People can put their feet up on a table or put their shoes on the upholstery or bedspread. That's the way people really behave and all that's been taken into consideration. We've chosen what will wear well, what will last, and we're scrupulous about maintenance—just as you'd be at home. There's an enthusiasm here. And that feeling celebrates home."

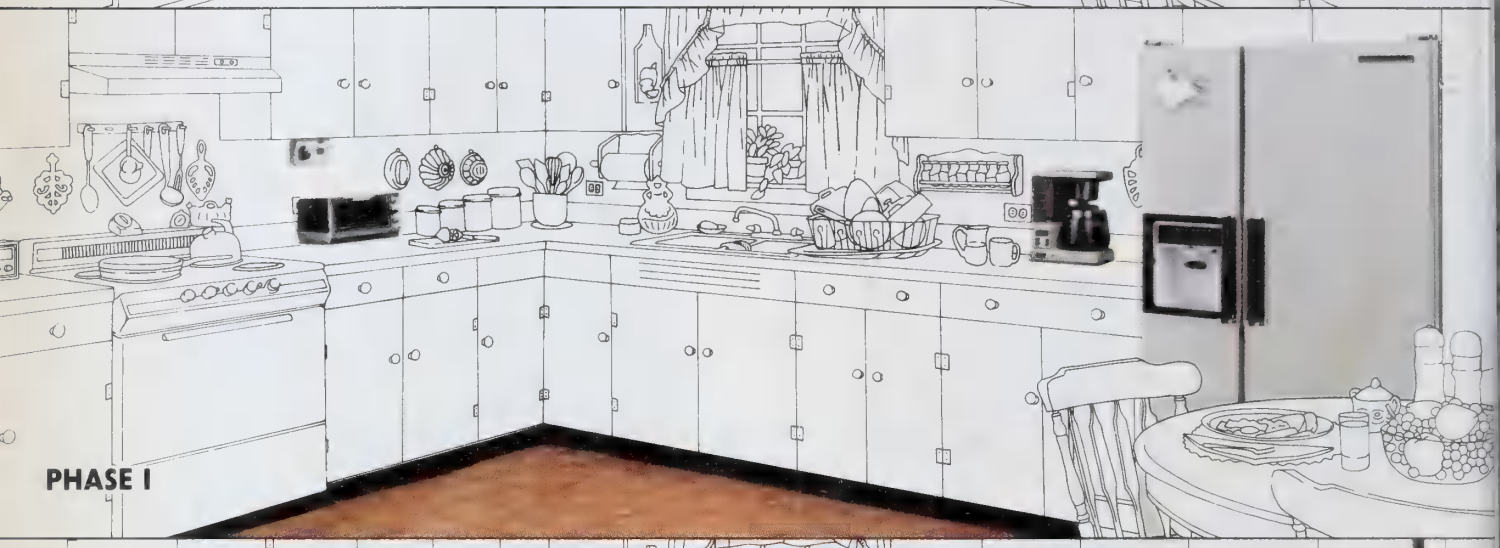
"While the decoration of a hotel such as this is very important," says Edward Safdie, "the key to the homelike effect is the follow-through on personal service. I am always so impressed by the responsiveness of the personal staff at European hotels like the Hotel de Paris in Monte Carlo, The Dorchester or The Connaught in London. The St. James Hotel in London is a particularly fine small hotel and there were aspects of it that I wanted to be sure to include at No. 1022.

"It boils down to a matter of simple *civility*, if you will. A hotel room

(Continued on page 174)




BEFORE


PHASE 1


PHASE 2


FINISHED

GE KNOWS WHAT A NEW KITCHEN COSTS. THAT'S WHY WE SAY THINK BIG, BUT START SMALL.

Every family would love to have a beautiful new kitchen with all the trimmings. But prices being what they are today, not everyone can afford the expense of doing it all at once.

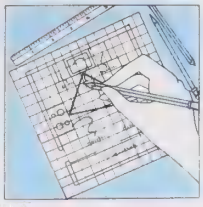
General Electric suggests you take an alternate route.

We call it phasing: a simple idea that helps you create your kitchen over time rather than overnight. So you can spread out the cost. And start enjoying your new kitchen immediately.

The photographs on the left help explain what we mean.

DESIGN A MASTER PLAN. THEN PHASE IT IN.

First, GE suggests you make a list of your needs. Consider everything: present and future needs, your life-style, and your finances.



The beginning

Now you're ready to proceed.

PHASE 1: ESTABLISH YOUR PRIORITIES.

Start with what you need most; maybe it's a refrigerator. If you have a sizable family, you may need an extra-large freezer and the convenience of an ice dispenser built right in the door.

For snacks, you can't beat the convenience of a GE Toast-R-Oven™ broiler.

And to save space, the GE Spacemaker can opener fits under the cabinets. So it's out of the way but never out of reach.

You might start your new kitchen differently. It all depends on your most immediate need.

PHASE 2: THE PLAN BEGINS TO TAKE SHAPE.

Next, you may opt for a new dishwasher. And a GE Trash Compactor. For neatness and convenience, it's hard to resist.

At this stage, it may also make sense to remove the cabinets and install new counter tops.

By the way, don't be concerned with everything matching over time, because all GE appliances—big and small—are designed to match in style and color from year to year.

PHASE 3: THE BEAUTIFUL FINISH.

Now you're ready to make your kitchen a cook's dream.

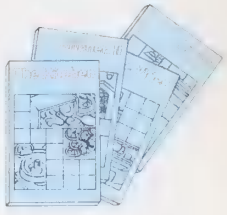
To save time and space, the GE Spacemaker™ microwave oven fits snugly over the range and cooks at super speeds.

For the gourmet, a GE Grill-Griddle Range has an interchangeable cooktop grill that's perfect for barbecuing, frying or grilling.

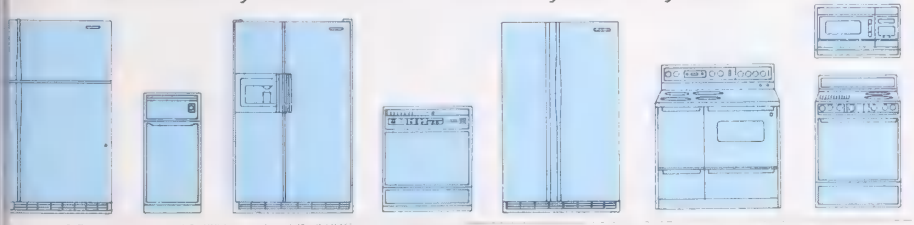
Now for the finishing touch: versatile GE lighting. Use it under the cabinet for better work light. And overhead to make your new kitchen come alive.

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Help starts with the GE Home Library. A series of four colorful booklets on all aspects of the home. Two booklets cover kitchens in almost every way.



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GENERAL ELECTRIC

Introducing the Country Craftsman Collection from Ethan Allen. As pure and simple as the country way of life.



Country cabinet makers were known for their simple, classic styles. Now, Ethan Allen has recaptured that tradition in a collection of furniture made of solid pine and selected veneers. The new Country Craftsman Collection of living rooms, dining rooms, bedrooms and accessories. Whatever you choose, it's sure to give your home that casual country feeling.

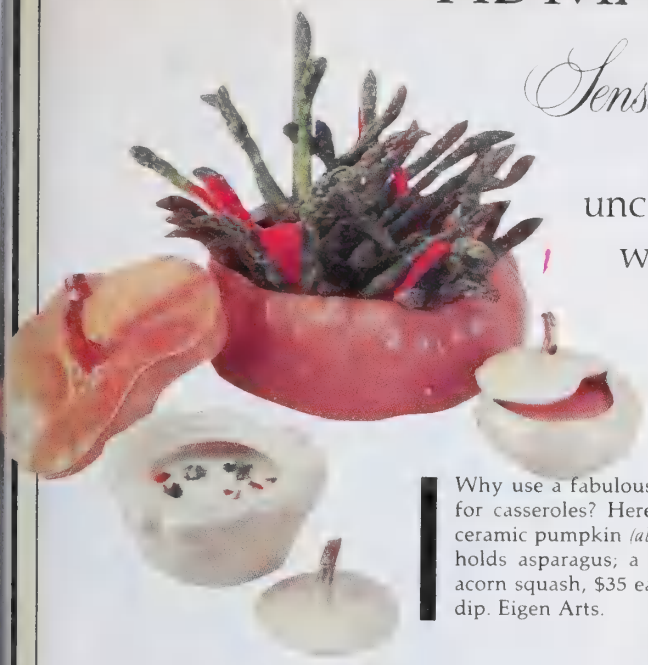
Ethan Allen Galleries

A Good Home Lasts a Lifetime.

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HB MARKETPLACE

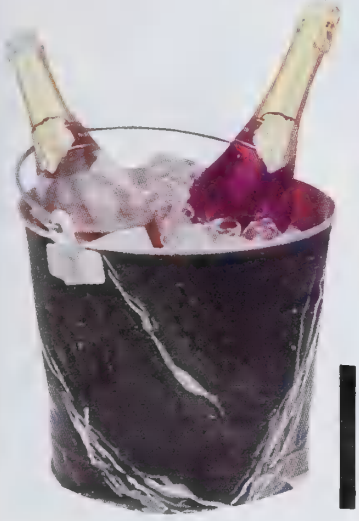
Sensational Servers and unconventional ways to use them



Why use a fabulous tureen just for casseroles? Here, a $2\frac{1}{2}$-quart ceramic pumpkin *(above)*, $65, holds asparagus; a pattypan and acorn squash, $35 each, hold dip. Eigen Arts.



This moss-lined flower basket *(above)* shows off vol-au-vents—tiny puff pastry hors d'oeuvres. $14, Potcovers.



A *faux* marble finish upgrades an ordinary tin bucket *(left)* for guests with champagne tastes. $125, Henri Bendel.



An elegant swan basket *(left)* carries a bounty of crudités and dip (served in a hollowed-out artichoke)—made in Shanghai, $28, Potcovers.



These French bread sized ceramic trays *(above)* are also perfect for a lineup of appetizers like sushi. 17 by 6 inches, $50 each, Gordon Foster. ▶

Pass the muffins *and* the jam in wood "Boxket" *(below)*, $10\frac{1}{2}$ inches long, 6 inches high. $16, N.S. Gustin Co.



This 4-inch-deep ovenproof bowl *(below)* is striking as an accessory. $40, Potcovers.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

HB MARKETPLACE

Fill a vase with breadsticks, a dough bowl with punch— unique presentations make even the humblest foods rise to a special occasion



This glass quartet *(left)* holds breadsticks, flowers, even silverware, $34 per section; butter-filled heart dish doubles as a candleholder, $12.50. Both, iittala.

A new frontier for the bread basket: a "log cabin" server *(right)*, here filled with corn pones. $30, Potcovers.





As charming as a basket, this white-handled ceramic server *(right)* has a practical plus—it can keep your pie warm in the oven, too. $55, Scafati & Co.

Not for salads only: This lettuce leaf bowl *(below)*, filled with carrot soup, goes from microwave to the table. 4-quart size, $85, Eigen Arts.





Why store a separate punch bowl? This 8-quart dough bowl *(left)* holds mulled wine for a crowd. Bowl, $25; bleached grapevine wreath, $19.50. Both, Wolfman, Gold & Good Co.





This $3\frac{1}{2}$-inch deep spongeware bowl *(left)* makes the perfect server for sorbet-filled fruit. $14\frac{1}{2}$ inches wide, $22, Johnny Jupiter. ■

To serve bread colorfully, try a flower basket *(above)* in red, purple, blue, green, brown or rose. $21, Potcovers.

ELLIE THOMPSON

Editor CATHERINE KILLEFFER

SEE PRODUCT INFORMATION

ears 8-page guide to hundreds of savings.

Home furnishings on sale Feb. 27-Mar. 26.
Appliances on sale Feb. 27-Apr. 2,
unless otherwise indicated.

SEARS SPRING SAVINGS SALE

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All family, living and dining room furniture also sale priced. Savings on modular pieces, sofas, ottomans, tables and wall units.

All upholstered pieces treated with SCOTCHGARD® Brand Fabric Protector.

Save 20-50% on a selection of decorator and colonial rugs. Save $200 on Dynasty contemporary rug, now $299.99; 8 ft. 6 in. by 11 ft. 6 in., shown above.

All savings shown are minimum savings nationally.
Prices and dates apply only to the continental United States except Alaska.
Available in most Sears retail stores.

All on sale



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Shop around, there's more ▶

From our best-selling country collection

100% cotton print sofa, $200 off–now $599.88



Our entire Renfrew Hall collection—now on sale. Country English styling of solid oak and oak veneers.

Save $200 on cozy country sofa, now **$599.88.** Sturdy kiln-dried hardwood frame.

Save $200 on wool pile Dynasty Classic rug, now **$299.99.** Shown above, 8 ft. 3 in. by 11 ft. 7 in.

Other patterns and sizes also on sale: 4 ft. by 6 ft., save $50, now $99.99; 5 ft. 11 in. by 9 ft., save $100, now $199.99.

All upholstered pieces treated with SCOTCHGARD® Brand Fabric Protector.

Save $300 on Sears Open Hearth dining room, now $699.88

Save on all Sears Open Hearth furniture. Choose individual pieces or groupings, crafted of solid pine and pine veneers—or oak and oak veneers. All are brought to a satiny glow by 26 separate finishing steps.

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Save on all Open Hearth living and family room furniture, too.

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Save 40% on all other sizes. You'll get extra firm support in innerspring or Serofoam—both are luxuriously covered in Damask ticking. Both are treated with SCOTCHGARD® Brand Fabric Protector to help resist stains. And all foundations have Sears exclusive Steel Backbone®, plus edge reinforcement for greater durability.

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ctly Plush
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lors.
$12 Now
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Price does not include cushion and installation.



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Save $20 now **$80**
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F. Kenmore microwave oven wi
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Features 2-stage memory, delay start and temperature probe—al activated by electronic touch controls. Model #88731.

G. Kenmore gas grill
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Has convenient redwood shelf, easy-clean porcelain finish grid, dual controls, match-free ignitio Unassembled. Model #23736. On sale February 27-March 26.





Fuel not included.

Each of these advertised items is readily available for sale as advertised.

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Save $50 now **$499.95**
Family-size Kenmore refrigerator has two full-width sliding adjustable shelves and twin crispers. The 4.1 cu. ft. freezer compartment comes with two ice trays. An optional ice maker is available at extra cost. White only. #62801. On sale February 27-March 13.

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This low price includes power signal light, adjustable cold control and thinwall foam insulation to help save energy and space. Almond color cabinet. Model #12098 (chest), #22098 (upright). On sale February 27-March 13.

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Each of these 30-in. ranges has a clock with timer and continuous-cleaning oven. Gas range has solid-state ignition to help save energy. Electric model has automatic oven with Delay Start and Visi-Bake® window. Colors extra. (Gas model #72541, electric model #92631.)

Similar savings on gas model #73331 or electric #93631 with self-cleaning oven. ***(Available in most Sears retail stores)***

Continuous cleaning oven helps clean spatters at baking temperatures.

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SEARS SPRING SAVINGS SALE

Save 30-50%* on labor, hundreds of custom fabrics, blinds and woven woods

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Add a contemporary look with Sears vertical blinds–rigid or fabric styles. All draw to the side as conveniently as a drapery, so they're perfect for sliding glass doors.



Sears woven woods with contrasting custom draperies.

Free home visit, free estimate, at no obligation. Items that look one color in the store may look entirely different in the lighting of your home. But coordinating colors and patterns to your walls and furnishings is a cinch—when a Sears Decorator Consultant brings hundreds of samples to you.

Save 30-50% on a variety of custom woven wood shades. Weave new excitement into your rooms with Roman or roll-up styles. Choose from warm textures, striking patterns. And, to help save energy, combine





Make the right choices for your home, in your home

Sears stands behind every job. How reassuring to know—the work will be done expertly—from measuring to installation.

Call or visit a Sears Custom Decorating Studio and let us call on you. Get a *Decorating Ideas* booklet free with the visit.

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VIEW FROM THORNHILL FARM



By DEE HARDIE

Our tablecloths, at least the ones I like best, seem to have tumbled right out of bed. There's the dark blue and white striped one made of ticking, the way mattress ticking used to be, and I use country quilts all the time. Sometimes in the summer I turn the tables by using cotton tablecloths, born as such, as flowered canopies on the four-poster bed in the guestroom.

Dressing a table, setting a scene, is what I like most about giving a dinner party. My husband, Tom, loves the warmth and action of a good party, the people, conversation, a buoyant evening. I enjoy all that too, but I'm not as relaxed, and camouflage helps. Remember too that when he sits down to a dinner party at our house, it's like seeing the first act, while I've been on the road for days, getting the props and program ready for opening night. But that's what I like to do. And it's comforting to know he can handle the dialogue.

My stage is our dining room table, oval and old. A late Victorian, it is steady, heavy and ugly. Maybe that's why I keep it undercover most of the time. It seats six comfortably, eight closely and ten intimately. Nothing much matches, chairs or china, but that's my usual pattern.

I guess it's contagious. When our daughter, Louise, was married, she requested dinner plates of different designs, but all floral, and now when she sets her table she has an almost Matisse-like garden. But at the time our friends, and the china shop, wondered if she *really* knew what she was doing.

When I set the table, I choose the cloth first, or borrow it from a bed. And I like my napkins big. There's quite a wardrobe as over the years, I've cut many of them from materials I couldn't resist at Blank's, a fabric store where Mr. Lurie unearths bolt after bolt of cotton fireworks. For a more elaborate evening, we use the inherited white damask napkins, dignified and pure as the driven snow, the raised monogram embroidered more than 70 years ago by New Orleans nuns.

I wreath the napkins in wild flowers, sometimes baby's breath from the garden, and I stretch ribbons across the table like the chest of an Italian ambassador presenting his credentials to the Queen. But not all at the same time, mind you. I have a very good time with this table.

There are usually place cards, easy identification and another avenue of fun. Sometimes they are like medals—made from a stationer's gold seal with ribbons below. As we grow older I write the names larger so our friends don't fumble around in the candlelight. And there are always candles as we have a family source. Todd and Diana's beeswax makes marvelous, mellow tapers. And if Louise and Beth are around, the calligraphy on the place cards is as spidery and splendid as Thomas Jefferson's. I place the cards against egg cups I find in antique shops, fill them with small zinnias. In the autumn I use leaves. The yellows and reds of maple are sturdy enough to take a black felt pen.

Once I get started I can't seem to stop. I like party favors, too. Perhaps I've never grown up from children's birthday parties. Now those were moments of triumph if I do say so myself. Once we turned our kitchen into an ocean liner and Tommy's friends came in sailor suits. And for Beth we had "Miss Beth's Sunday Salon" and all the very small guests wore their parents' Sunday clothes. And there were parasols. I wonder if they had as much fun as I did?

(Continued on page 175)

BETH WEINER WOLDIN

The most eye-opening day of your life

The day was so long ago, it may be blurred by the years.

Was it a day as gray as the clouds or was it a day as gold as the sun? And exactly how long ago was it?

It's difficult to say. You were, after all, only a child at the time. And yet, you experienced a moment like no other moment in your life.

Suddenly, it was as if the world were in your hands. But there was no clap of thunder. There was only silence, for you were alone with nothing more than a printed page when you made an awesome discovery: *you could read.*

The words and sentences were simple enough, and even though they came slowly at first, the wonders of storybook friends such as Alice, Dorothy and Christopher Robin were just around the corner.

So, as time went on, were countless writings to move your mind, tug your heart and capture your imagination, for the power of the printed word had become forever yours that day nearly a lifetime ago. And the more you have made it yours through the years, the more it has changed the way you have lived and learned and hungered for more.

Americans by the tens of millions share the same insatiable hunger for new information, new ideas and new ways to understand the ageless mysteries around them and the uncharted depths within them.

The more innovative their lives become and the more sophisticated their technologies become, the more they seek out ideas on every conceivable subject from arts to sciences and from politics to economics.

Does it surprise you that they depend on magazines more than they depend on any other sources of information for those precious breaths of fresh air we call ideas? It doesn't surprise the magazines of America. Today, they are more successful than they have ever been, because they are more challenged and more rewarded by their readers than ever before.

There are more than 10,000 magazines across America today, and while no two of them are quite alike, all of them have one thing in common.

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Nothing opens your eyes like a magazine.

This message is one in a series from America's magazines.

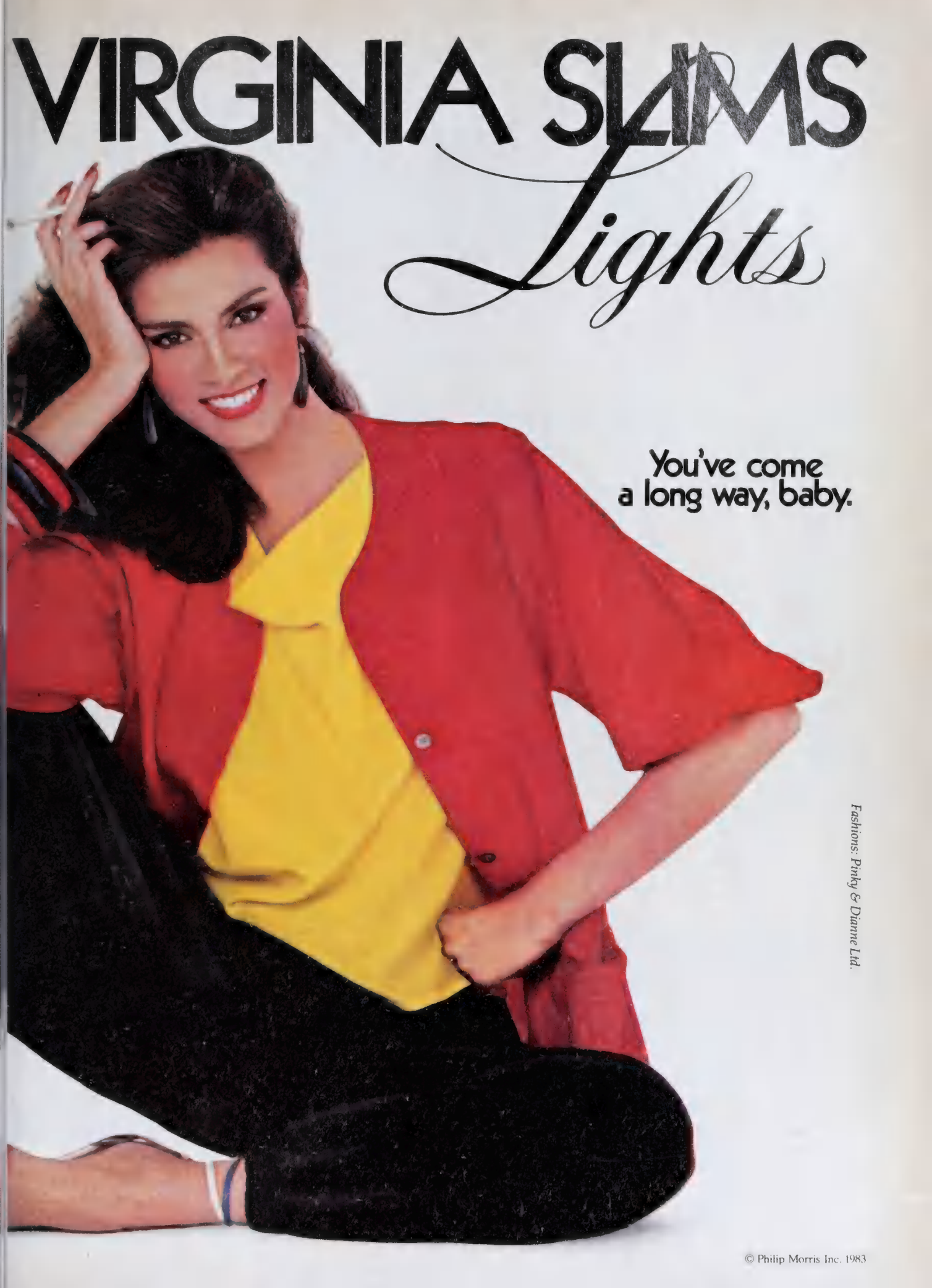
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HB LOOKOUT

SALUTING AMERICA'S TOWN SPIRIT

In Thibodaux, Louisiana, an architectural competition turns into a catalyzing event



What were three of the country's top architects—Charles Moore of Los Angeles, Alan Chimacoff of Princeton and Allan Greenburg of New Haven—doing in a small Louisiana town, wearing keys to the city and being feasted on Cajun specialties? Participating in a five-day design competition that has given Thibodaux, La. (population 18,000), a place in architectural history and a tremendous new sense of pride.

The task at hand: Transforming a 19th-century grocery warehouse into a library and arts center. The winning plan, Mr. Greenburg's, *(top)*, received a $5,000 prize; the runners-up, $2,000. The competition, however, was not a race for a commission—its purpose was to bring the best ideas in modern architecture to Thibodaux, have them judged by a panel of Louisiana architects and then let the townspeople decide on the design.

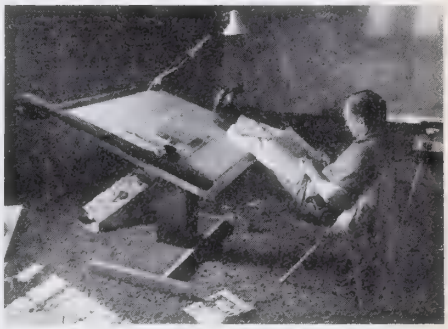
The library center was the vision of Martha Sowell Utley, a leading citizen, who willed the funds for it. In Thibodaux, however, there was little demand for a new library (the existing one was small and underused), so the problem planners faced was getting the town interested and excited about the arts. What better way, theorized project director Tom Papazoglakis, than to turn the library design into an architectural festival and let the architects' enthusiasm spark the town's interest.

Each day at the warehouse, "visiting hours" were held and the townspeople flocked to see the library plans progress and share ideas with the architects and their teammates (local architecture students and professors). Seeing the plans while standing in the very building being rethought was quite a lesson in creativity. Mr. Chimacoff envisioned a theater addition with an outdoor children's reading room on its roof. Mr. Moore planned an outdoor amphitheater on a grassy slope leading to a bayou, with a stage made of two barges that could be floated into view. And Mr. Greenburg's winning design borrowed the front balcony and winding exterior stairs from the area's plantation houses.



COLLEY CHARPENTIER

Turning this 1800s warehouse *(above)* into a library and arts center was the problem Charles Moore, Alan Chimacoff and Allan Greenburg faced in a design competition.



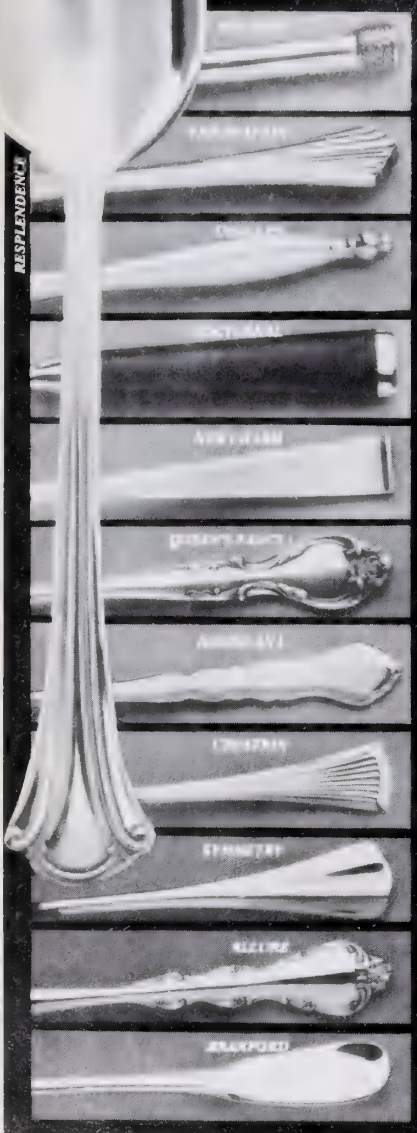
PATRICK DENNIS

Winner Greenburg *(above, at work inside the warehouse)* came up with a cupola-topped library with a front porch and the exterior winding stairs so typical of Louisiana houses.

THREE CHEERS FOR THESE SPIRITED COMMUNITIES

■ ANCHORAGE, ALASKA: Threatened by the rise of downtown skyscrapers, 12 historic log cabins and bungalows have been bought by the city and moved to await relocation as a cluster of historic offices and shops. ■ BOULDER, COLO.: The town's preservation group is trying to rejuvenate an old neighborhood by buying a run-down house, restoring it, selling it, buying another and offering a university-accredited, hands-on class in restoration. ■ KINGSVILLE, TEX., has an innovative five-year local tax abatement as a reward for historic restoration, and the local bank is offering six-percent loans to finance the work. ■ ANACONDA, MONT., nearly closed down when the Anaconda Co. shut its mine and foundry—but employees bought the foundry and are running it themselves and a group of citizens is turning the old City Hall into a tourist-attracting museum and gallery. ■ LOUISVILLE, KY.: When the local preservation group asked the Brown Foreman Co. to help "Adopt-a-House" (fund the restoration of a house), the company found the project so successful that they adopted a whole neighborhood—with a $100,000 grant for starters. ■ MANHATTAN, KANS.: Realizing that the classic suburban mall can drain a city's downtown vitality, Manhattan zoned its mall right on main street—and is using it as a draw for reviving the city's historic center. ■ WESTPORT, CONN.: After 10 years of musing over the form of a new library, this colonial town made a landmark decision by choosing the award-winning firm of Gwathmey Siegel, whose modernist architecture has had a significant effect on the American landscape.►

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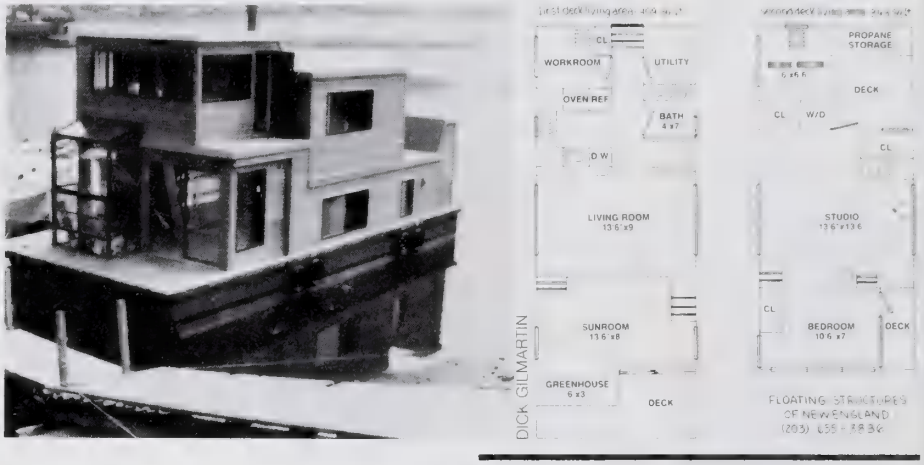
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HB LOOKOUT

AT HOME ON THE SEA



After turning a ferryboat into a house, Dick Gilmartin and Joan Brandt came up with the idea of designing a custom houseboat that would be their home *and* office (he's in marketing, she's an illustrator). Their two-story houseboat generated so much interest, they've gone into business and will make copies of their home for $60,000 and up. "Corporations like the houseboat idea as extra office space," says Ms. Brandt. The house's features: a solar greenhouse, bunk room that sleeps two, master bedroom with adjacent deck, tiled bath and all the amenities of landlubbers' houses. What's more: no property costs—just a monthly dock fee for water and electricity. For information write to: Floating Structures of New England, Box 861, Stratford, CT 06497.

BALTIMORE'S NO-CASH BANK

Realizing that neighborhood-action groups need things other than money—like trees, garbage bags for clean-ups, even public relations experts—Baltimore has launched a resource bank. Groups can apply for specific items and the bank staff will solicit donations from area companies and individuals. Also, Baltimore's Citizens Planning and Housing Association (CPHA) has just published the *Baltimore Neighborhood Self Help Handbook*, a guide to launching community revitalization projects. It's $12 ppd. from CPHA, 340 N. Charles St., Baltimore, MD 21201.

THE LEWISBURG DOORS



Blessed with fine architecture from its Federal and Victorian past, Lewisburg, Pa., decided to show off some of its assets—and raise money for town Christmas decorations at the same time. So the town hired a photographer to shoot the area's many doors and put them together in a poster modeled after the famous "Doors of Dublin" poster. It costs $5 plus $2 postage from Box 406, Lewisburg, PA 17837.►

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WHAT TO **LOOK OUT** FOR IN

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IN BLOOM

The **Philadelphia Flower Show,** the largest indoor flower show in the world, blossoms this year with scent-sational exhibits—a winter garden with an indoor skating pond, 3,000 orchids, prizewinning window boxes and settings by the Winterthur Museum and Morris Arboretum. Also to see: the results of a contest to landscape and furnish 10-by-12-foot garden areas, plus winners of a sun porch design competition. The show runs from March 6 to 13 at the Philadelphia Civic Center. Experts will be on hand to answer any gardening questions you have.

EXHIBITS TO SEE

● "Speaking a New Classicism: American Architecture Now," drawings and models from postmodernists Michael Graves, Charles Moore, Robert Venturi and more, at the Smithsonian National Museum of American Art, Washington, D.C., through March 27. ● "Reflections of Reality in Japanese Art," the Japanese artistic tradition of recording people and places, at the Cleveland Museum of Art, March 16 to May 1. ● "Biennial," NYC's Whitney Museum's survey of work done in the last two years by the well-known and the up-and-coming in American art, March 24 to May 22. ● "Prints from Blocks: Gauguin to Now," wood and linoleum cuts from Munch to Matisse and Dine, Museum of Modern Art, NYC, March 6 to May 15. ● "Directions," at the Hirshhorn Museum, Washington, D.C., March 10 to May 15, an exploration of new art trends, including works that stretch the meaning of chairs, windows and the functional elements of our lives.

WHERE TO SHOP NOW

● **Sophie Canovas,** wife of textile designer Manuel Canovas, is opening a branch of her Paris boutique on March 21 at Saks Fifth Avenue, NYC. Like its French counterpart, the shop will offer luxurious bed and bath accessories, all in Canovas fabrics. ● If you've decided on the sofas and chairs but are still looking for accessories, **Diane Love** is offering a unique service at her NYC shop at 851 Madison Ave—she'll consult with you on ways you can fine tune your look with accessories. On hand in her expanded, second-floor quarters is a whole new array of ceramics, baskets, even furniture. Ms. Love will also set up an accessory consultation in your house. ● The six-floor atrium of the new Trump Tower on NYC's Fifth Ave., opening Feb. 14, has attracted a glittering array of retail gems, including exclusive stores never before open in the United States. Among them, **Asprey & Co.,** the London jewelry firm which has English picnic gear, a custom bookbinding service, leather goods and fine antique furniture in addition to its exotic jewels and sculptures made of semiprecious stones. **Ludwig Beck,** the 120-year-old Munich specialty store, is opening a shop filled with its Bavarian table and bed linens, music boxes, Nymphenburg dinnerware—and beer steins. More firsts: **Pineider** stationers of Florence; **Loewe** leather goods of Spain.

IN THE MARKET

● Borrowing from wall trim at Old Sturbridge Village, Waverly has come out with a line of stencil-patterned fabrics and wallpapers that look hand-done. For information on Brookfield Stencil and other Old Sturbridge Village patterns, write Waverly, 58 W. 40th St., New York, N.Y. 10018. ● One of the freshest new looks in fabric and wallpaper is designer Cindi Mufson's Wildgrasses collection for Tiffany Prints. The colors are all easy-to-live-with pastels, plus a luscious blue and a coral-red, and the print patterns are intentionally subtle so the wallpapers act as a background you can build on—an essential tenet of Miss Mufson's decorating philosophy.

WHO ARE INDIANA'S ARTISTS?

The answer is in the mail, or more precisely, in the Artists Postcard Series, a package of 12 postcards that represents the winners of an art competition launched by Arts Insight, the state's nonprofit art newspaper. The idea behind the competition was to promote Indiana's artists and to offer the public "art-of-the-state" postcards to spread the word. Corporations were invited to get on the bandwagon by donating the cost of printing one of the 12 cards. This year, the competition drew submissions from 300 artists. Works in any medium could be submitted, but there was a catch—they had to be postcard-sized: 4 by 6 inches. Some of the winning designs: quiltlike embroidery by Annecke Herrold, a rubber-stamp work by Susan Clark, an oil painting by Ruth Kortz. A set of the 12 winning artists' postcards is $5.50 ppd. from Arts Insights, 3050 N. Meridian St., Indianapolis, IN 46208. ■

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B. THE 100 PEDESTAL LAVATORY



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GUEST SPEAKER

A designer explains how to add important architectural details—paneling, molding, columns, beams—to rooms that have none

Gary Crain, an interior designer who is just as expert at designing crisp, contemporary settings as he is at creating lush, romantic ones, often uses architectural details in wood, paper and paint to give unique character and charm to today's new rooms.



GARY CRAIN

EDWARD OLEKSAK

The rooms in many houses and apartments being built today are designed to be light and airy, spacious and generously proportioned, but they often have woodwork and trim that look like an afterthought. Doors and windows are framed with plain wood strips and baseboards are minimal.

"The contractors and builders of apartments and houses today are not terribly creative. They provide the spaces, then leave it to the owner or designer to add the details," says Gary Crain, who likes to replace door and window trim with finely detailed pieces, add crown moldings where wall and ceiling meet, install columns to divide spaces and, in formal rooms, use applied moldings to form a dado. He is also fond of trompe l'oeil paneling and wallpaper borders. "A light way to handle a small room is to use a wallpaper border instead of a wood molding."

Using paper in a small room instead of a heavy wood piece illustrates one of the points Mr. Crain emphasizes—added elements should be harmonious with the total design.

"Proportion, keeping things in scale, is the important thing to remember when changing or adding moldings or trim. If you walk into a room and the first thing you notice is that the crown molding looks as if it's about to fall on your head, then something is wrong. Crowns, and baseboards as well, are based on ceiling height, and can be heavier or more detailed as the height of the ceiling goes up. For instance, in a room with an 8-foot-3-inch ceiling, you can't pick a Victorian molding 6 inches deep—$3\frac{1}{2}$ inches is better. In new buildings, where ceilings are under 8 feet, I wouldn't use a crown at all because then the proportions would be off.

"On the other hand, if you don't install woodwork or trim that has some style or weight, you are better off not changing it at all. Today, door and window moldings have been scaled down to the size of a postage stamp. If you can't find moldings $3\frac{1}{2}$ to 4 inches wide (instead of the standard $2\frac{1}{4}$ to $2\frac{3}{8}$ inches), you can design your own or copy old ones, and a lumberyard will tool and cut them for you.

"Of course old moldings (and columns and beams) are wonderful. They not only provide details, but also add history and nostalgia."

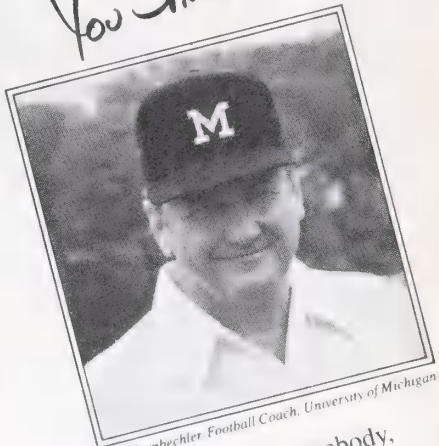
In small rooms—powder rooms, for instance—where Mr. Crain likes the lightness of a wallpaper border, he sometimes chooses one with a design like a crown molding. A flowered ribbon is another favorite. "I glaze the walls one color, then paint the ceiling a deeper color—like putting a lid on a decorated box."

In larger rooms the designer likes the architectural look of two columns as a minimal division between two areas. "I think everybody today likes the idea of having fewer but larger rooms. However, my clients sometimes want separate areas for dining and sitting. Columns are very successful because they can float between the areas and you can see past them. Neither side feels cramped. In a contemporary room you could use metal columns, and in a neoclassical room you would most likely have Corinthian or Ionic capitals and bases. As is true of other architectural elements, if the scale is correct for the size of the room you can get a wonderful effect."■



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Alabama the Beautiful

The sunlight streaming through the curtain dapples the room in light and shadow. A child's rocking horse stands mute and still. Speak softly here. And listen to the echos of the past. Here, amid the hustle and bustle of modern day living is Arlington, a magnificent Greek Revival home that has seen . . . and been . . . a part of history.

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TRAVEL

A Dream of the Old South

By VESTA REA-SALISBURY



Alabama's finest example of the Greek Revival architectural style is Gaineswood, built in 1843.

The gracious charm of a bygone era—the beauty, serenity, romanticism and history of the Old South—is still there for the asking.

In nearly every southern state pre-Civil War homes and inns are opening their doors for receptions, dinners and overnight guests. Because of the phenomenally high maintenance costs these period structures require, proprietors have been finding ways to raise income for their properties. To the delight of adventurers who have a romantic flair, a Scarlett O'Hara fantasy can become a reality with an overnight stay, a reception or a traditional meal in a grand old antebellum mansion.

GEORGIA: How could we possibly start a tour of pre-Civil War homes without beginning right in the heart of Tara country?

Among tall pines and ancient live oaks sits the inspiration for Ashley Wilkes's Twelve Oaks in *Gone With the Wind*—**Lovejoy Plantation**. Located 20 miles south of Atlanta, Lovejoy was built in 1836 by Thomas Crawford on 1,200 acres of land. Most of the original structures are just as they were at the time of construction. The mansion's interior woodwork is of Georgia heart pine. The six fluted columns in front support a two-story porch with a long hanging balcony on the second floor. Legend has it that when the Yankees approached Lovejoy station, on the Macon and Western Railroad, Crawford filled the tall porch columns with grain so it would not be confiscated and used by the enemy. The plantation lawn was the scene of heavy fighting between Confederate and Northern soldiers.

Today Lovejoy is owned by Betty Talmadge. It is open year-round for "magnolia suppers" and special tours. Its atmosphere is one of Old South beauty with giant magnolias still blooming every spring. Sprawling fields shimmer in the breeze and katydids sing summer songs.

The **Susina Plantation Inn** could easily be mistaken for Scarlett O'Hara's Tara. It was built in 1841 for James John Blackshear in the Greek Revival style. Its original name, Cedar Grove, was changed in 1887 to Susina, Italian for "plum," by its second owner, Dr. John T. Metcalf.

Its present owners, Mr. and Mrs. Robert Walker, live in the guest "cottage" (it has seven bedrooms). The main house is used for guest accommodations.

A night at Susina is like a midsummer night's dream . . . beautiful large bedrooms, four-poster beds, fireplaces, porches and period furni-

(Continued on page 50)

Vesta Rea-Salisbury is a free-lance writer and photographer based in Texas who loves nothing more than writing about the South.



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TRAVEL

Continued from page 49

ture. Meals are prepared by Mrs. Walker—delicious dinners and champagne brunches. The dining room is decorated in shades of blue and is graced with a 12-foot table and a massive chandelier. As you dine you look out over a garden of azaleas and camellias.

Susina sits on 115 acres of rolling Georgia woodlands, approximately 230 miles south of Atlanta and 22 miles north of Tallahassee, Fla. It has added some 20th-century comforts such as a swimming pool and tennis courts. The Susina landscape is one of peace and quiet. A place of history that welcomes its guests into a Tara-like fantasy.

SOUTH CAROLINA: The **Redcliffe Plantation** is situated near the Savannah River. Built in the 1850s by former Governor James Henry Hammond, it projects the romanticism and serenity of the Old South.

The architectural style is similar to that of many 19th-century southern mansions. It was built on brick pillars, which have since been enclosed to create a basement. It has a large central hall with four rooms off of it, a third-floor sleeping area and a massive fourth-floor attic. (In antebellum homes the basement is considered the first floor and the living area, the second.) A 12-foot-wide piazza extends around two sides of the house.

Redcliffe is furnished with fine southern antiques and sycamore mantels, banisters, bookshelves and doors. Beautiful hinges flatter the large French windows. Carpets date back to the 19th century. Some of the furnishings are from the Hammond family and the governor's great-grandson, the late and distinguished journalist, John Shaw Billings. Billings was born at Redcliffe in 1898 and purchased the mansion from his aunt in 1934. Billings was the first managing editor of *Life* magazine and subsequently editorial director of *Time, Life, Fortune* and *Architectural Forum.*

The plantation is covered in pines and natural vegetation. There are eight miles of trails for exploring all areas of the cotton estate including several spacious slave quarters and historic horse stables.

This showplace is now a state

park and is managed by the South Carolina Department of Parks, Recreation and Tourism. This impressive four-story Greek Revival antebellum structure is available for weddings, receptions, business meetings and other activities. It is located 15 miles southwest of historic Aiken, known as a training ground for thoroughbred horses and the site of many beautiful old homes.

NORTH CAROLINA: The morning fog lies in the Blue Ridge Mountains like early winter ice on a quiet pond. The sunrise tips its rays over the peaks and a crisp spring morning begins.

Although short on antebellum homes, North Carolina is not lacking in beautiful scenery or historic inns.

The **Green Park Inn** in Blowing Rock, N. C., is one such place. It was built after the Civil War in 1882 and is one of the South's oldest and finest luxury resorts. It was recently accepted for the National Register of Historical Places. It has a regal Victorian atmosphere that makes every guest feel like a king or queen. Its reputation is based on casual elegance in the true southern tradition. There are 76 beautifully appointed rooms, many overlooking a golf course. The inn specializes in gourmet cuisine and gracious service.

Green Park Inn is a stately white Victorian framed building. The public rooms and lobby are furnished in white wicker furniture. There is always plenty to do here year-round. It has tennis facilities, a swimming pool and during the winter months there is skiing in six local resorts.

This classic inn is located at an altitude of 4,300 feet on the eastern continental divide. If you want breathtaking mountain splendor and views of scenic vistas, then historic Green Park is the place to visit.

KENTUCKY: There is something synonymous about country ham, red-eye gravy, biscuits and Kentucky hospitality. Good lodging and delicious food are part of a tradition in this Old South state, a tradition that is held in the highest respect by the **Beaumont Inn** in Harrodsburg. Built in 1845 on about 500 acres, it was originally a three-story antebellum mansion containing 24 rooms. The operation has since been expanded to include three newer

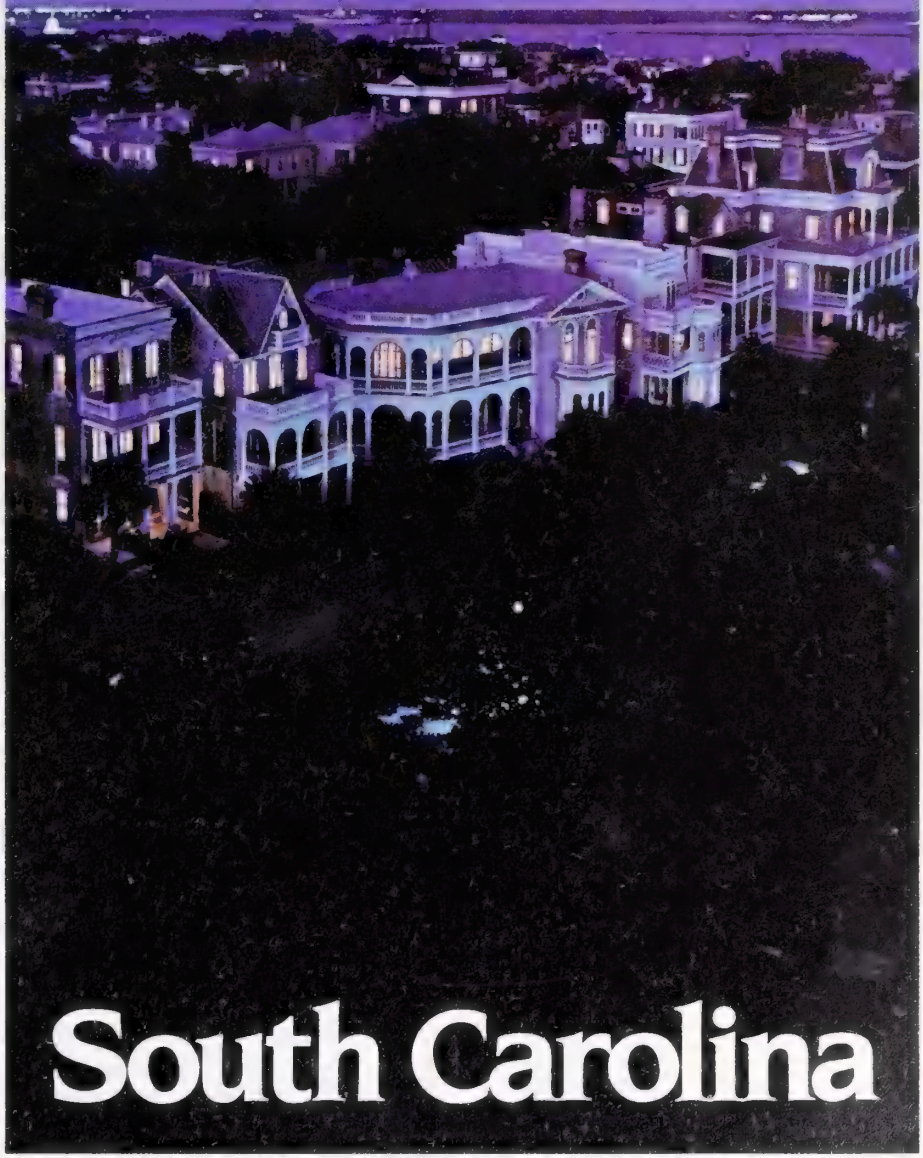
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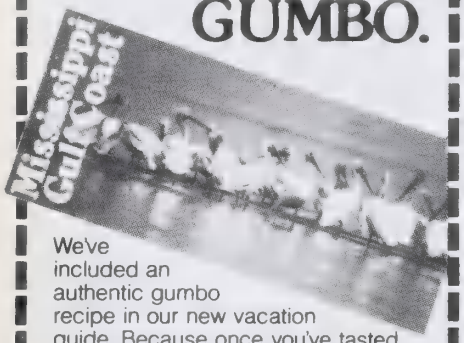
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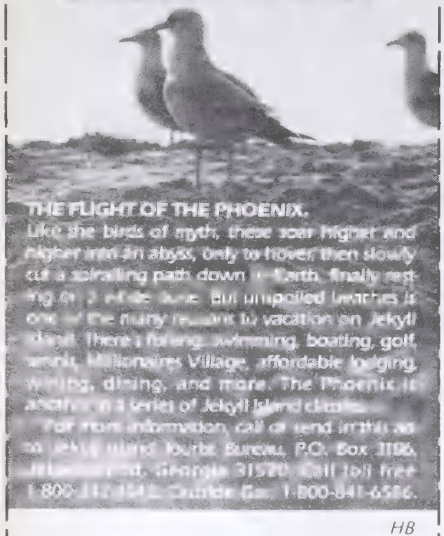
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TRAVEL

Continued from page 51

buildings for additional guest rooms. The home, beginning in 1847, operated as a school for girls as Daughters College and finally became Beaumont College. Its school years ended in 1916. The estate reopened in 1919 as an inn and has been such ever since. Still surrounded by 30 quiet acres, it caters to guests that like peaceful lodging and good dining. The rooms are decorated in the grand style of its heritage with antiques, old portraits and crystal chandeliers. In the main hall is a fine collection of portraits of Robert E. Lee.

Dining at the Beaumont Inn is an experience not soon forgotten — southern cooking at its best. Country ham and fried chicken are tops on the menu, but it is General Robert E. Lee's Orange-Lemon Cake that has become the guests' favorite.

One of the oldest inns in Kentucky is the **Old Talbott Tavern** in



The Old Talbott Tavern, Bardstown

Bardstown. This inn has been operating continuously since 1779. Its guest list reads like a "who's who" of American history—Henry Clay, Andrew Jackson, Louis Philippe of France, to name just a few of its famous visitors.

Today six rooms are available for overnight guests, each furnished with four-poster beds and antiquities. History has been written in these rooms and wars have been witnessed. If the walls could speak the ancient and honorable could be heard.

As for the tavern's kitchen, there are many excellent dishes to feed the hungry traveler—quail and rabbit served on wild rice or country ham and red-eye gravy. All this "good cookin'" is in keeping with the true Kentucky custom of fine lodging and delicious food.

VIRGINIA: From beautiful Alexandria ride northwest into Virginia's hunt country.

Welbourne, near Middleburg, is a rambling country mansion in a classic northern Virginia setting. The earliest portions of the house were constructed in 1775 with additions added until 1870. Welbourne now survives as a wonderful example of a late-18th-century stone home.

Its present owner, Mrs. Nathaniel Holmes Morison, Jr., is part of the prominent northern Virginia family that has owned the plantation for the past 150 years. One family owner, Richard Henry Delany (1820-1906), founded the Upperville Colt and Horse Show (1853), the oldest horse show in the United States.

Welbourne has gardens to stroll, a pool (built in 1916) and serves a traditional southern breakfast.

Springfield, built in 1828, is located in the northern neck community of Heathsville. Traveling its long driveway in a horse-drawn carriage will quietly take you back in time.

Bill Wyant has restored this old two-and-one-half story antebellum house and has made it into a vacation retreat for its guests to relive life on the plantation as it was in 1840.

Keeping with the tradition of life in the 1840s, entertainment consists of billiards, chamber music, garden strolls and the grand evening meal.

TENNESSEE: The Cumberland River twists and turns through the middle Tennessee hills into Nashville. Seven miles northeast of the downtown area, between the Stones and Cumberland Rivers, lies the beautiful **Two Rivers Plantation**—built in 1859 it is the last elaborate antebellum house built in this area.

Built by David McGavock and occupied by generations of his family until 1965, it was originally established on 1,100 acres of rolling, fertile soil. The house has an elaborate veranda, windows with ornate facings and Italianate architecture. It is far more ornate and richly Victorian than many of the earlier southern homes. The house, after being unused for 12 years, was rehabilitated by the Metropolitan Historical Commission and the Board of Parks and Recreation in the 1870s period style. Two Rivers, and its beautiful grounds, are available for banquets, weddings, meetings, picnics and other receptions.

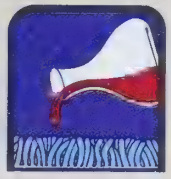
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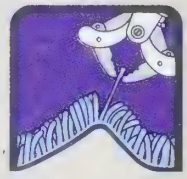
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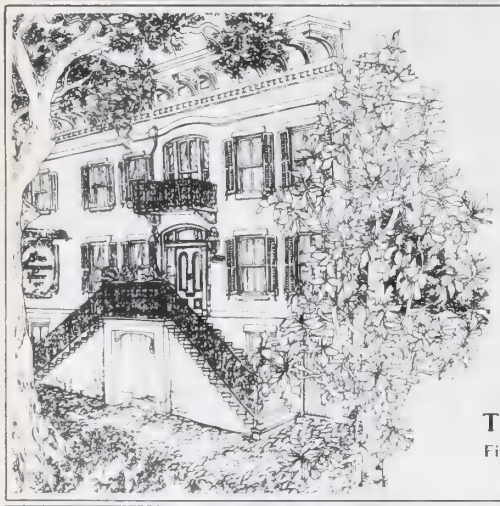
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TRAVEL

Continued from page 52

seeing President Andrew Jackson's home—**The Hermitage**—with all its original furnishings. It is less than two miles from Two Rivers and is the nation's most widely visited historic home.

Just seven miles southwest of Nashville on Leake Avenue sits the **Belle Meade Mansion**. This plantation was the premier thoroughbred farm in 1853 and is now one of the states most beautiful showplaces.

Belle Meade, French for "beautiful meadow," is where the famous horse Iroquois stood in stud. Until 1954 this horse was the only American-bred winner of the English Derby. Today, more than 80 percent of the "Horse of the Year" recipients can trace their ancestry back to the Belle Meade stables.

The house dates back to 1853 and is a Greek Revival structure. There is a Waterford chandelier, a spiraling staircase as well as Empire and Victorian furnishings.

In 1890 the carriage house, covering almost an acre, was constructed—this Victorian building now contains the finest collection of carriages in the South. Although the mansion is not open for overnight guests or receptions, it is well worth a visit while in Nashville.

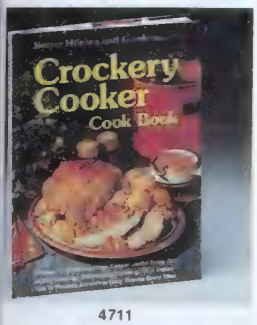
LOUISIANA: **Oaklawn Manor** encompasses everything the mind conjures up in antebellum palatial grandness. The stately 12-columned mansion sits like a monument to the past on its 35 green velvet acres. The grounds are covered with live oak trees, gray-green Spanish moss and resurrection ferns. Oaklawn's most romantic setting is the garden area. An old brick pathway leads beneath the "cedar walk" of Tennessee red cedars to the enchanting gardens created by French architects to resemble the gardens of Versailles.

Oaklawn Manor is situated on the Bayou Teche. It was established in 1837 by Alexander Porter, a famous Louisiana statesman. The house took five years to build and, when finished, consisted of 15,000 square feet. The first and second floors have eight large rooms off of two large halls, plus a third-floor recreation room. (In Porter's time, this was the ballroom.) In 1860 the plantation

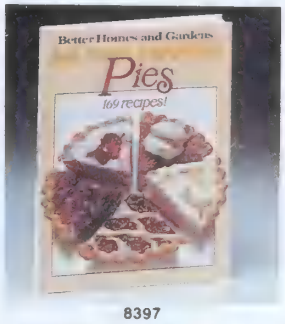
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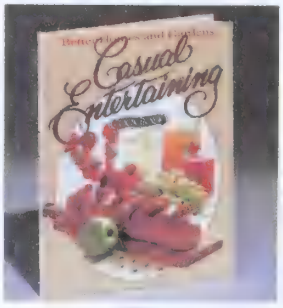
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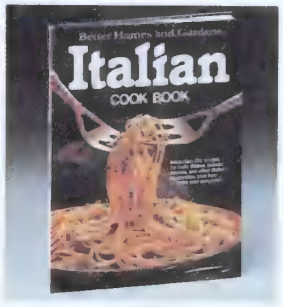
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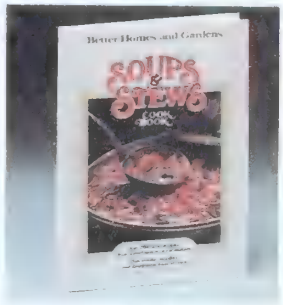
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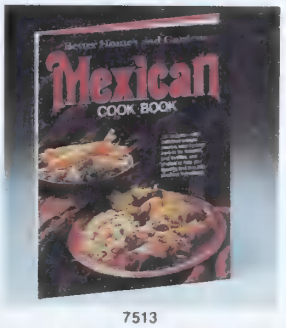
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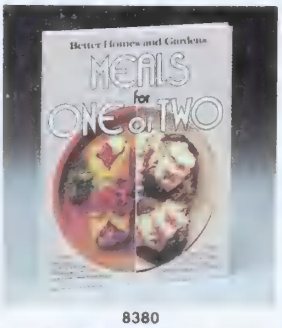
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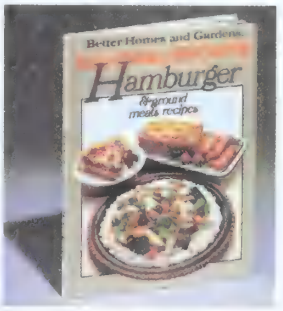
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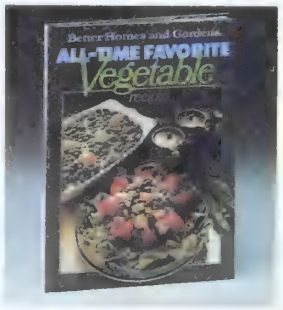
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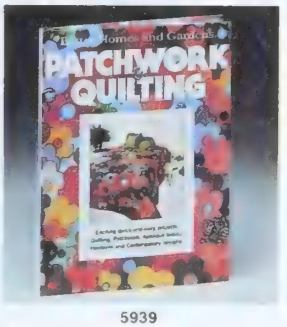
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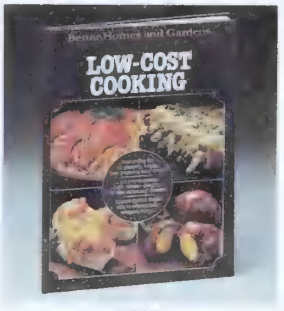
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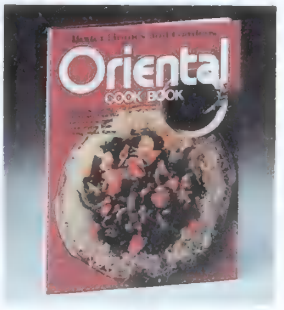
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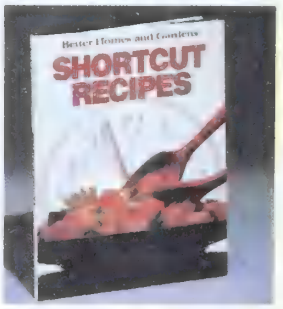
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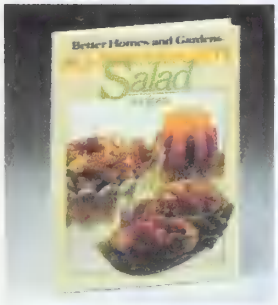
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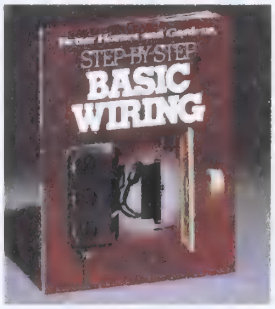
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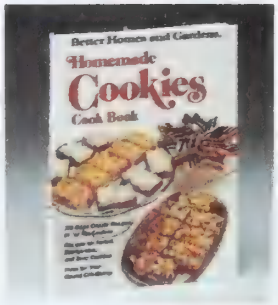
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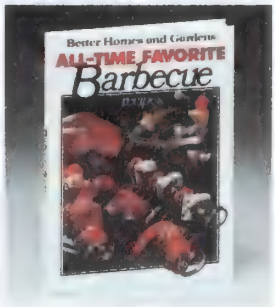


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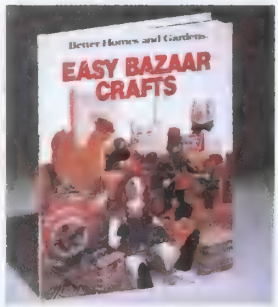


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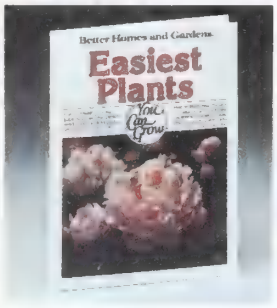
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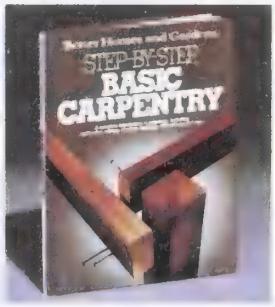
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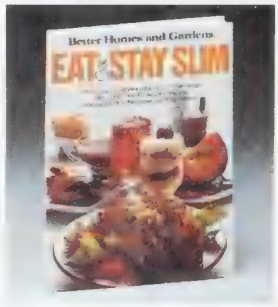
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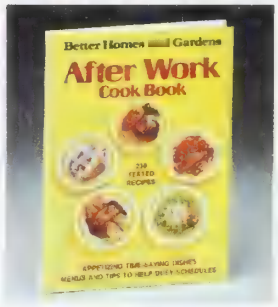
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Continued from page 54

reached its height of prosperity with 6,400 acres, 407 slaves and a value of $500,000. It was the largest plantation in St. Mary's Parish. Today it is still a working sugarcane plantation of over 9,000 acres.

Besides the actual splendor of Oaklawn, a visitor can also see the butter house, the aviary and the magnificent swimming pool. The aviary was built by Warner Brothers Studio for filming *The Drowning Pool,* which starred both Paul Newman and Joanne Woodward.

The house, under the ownership of Thomas Goldsby, is in its third restoration. The house and garden are open for tours on a daily basis, March through September.

Nottoway, a 22-columned antebellum jewel, can be an equally grand overnight retreat. This mansion is located on the Great River Road between Baton Rouge and New Orleans, about one hour northwest of Oaklawn. The house has the humble distinction of being the largest standing southern plantation home in existence. Built in 1859 by John Hamden Randolph, it contains three full floors, 53,000 square feet,



Cornelia Randolph's room at Nottoway

64 rooms, 16-foot ceilings, 14-foot windows, 16 baths and six mahogany staircases. These astounding numbers may seem somewhat ostentatious but Randolph had a tendency to do most everything in excess—he also had 12 children!

Today, the home is owned by a dashing entrepreneur named Arlin Dease. There are several rooms available for guests. Each room has a private entrance, balcony, courtyard, bath and room service. The accommodations include a plantation breakfast and a tour of the house.

The interior of the mansion is ac-

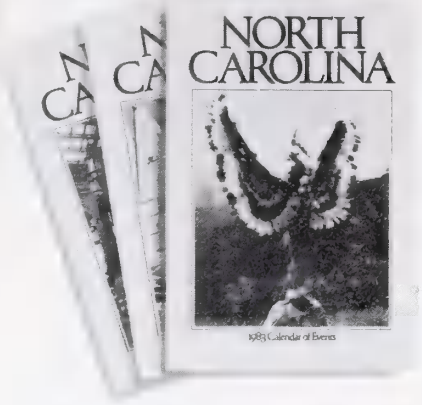
(Continued on page 58)

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Continued from page 57

cented with elaborate crystal chandeliers, deep winter-green carpet, Dresden porcelain doorknobs, sterling silver bell calls and marble mantels. The most outstanding sight, and the prize room of the mansion, is the grand ballroom with its original white *enameled* floors. In this room, six of Randolph's eight daughters were married.

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Today Mississippi still contains several hundred antebellum mansions that Scarlett and Rhett could have considered home. Many of these have been restored and are open to overnight guests.

Oak Square, located in Port Gibson, was built around 1850. It is the largest and most palatial mansion in the town—a town that General Grant said was "too beautiful to burn."



The grand dining room of Oak Square

The mansion has the traditional six fluted Corinthian columns, each standing 22 feet tall. The inside of the home has been kept to scale with spacious rooms and furnishings that depict the era of its glory. A double parlor features an 1850 rosewood-carved Victorian parlor suite with matching sofas, center tables and pier and mantel mirrors in the French rococo style. The master bedroom of Oak Square features a canopied four-poster, 10½ feet tall. The grounds surrounding the estate contain a courtyard, fountain, gazebo

(Continued on page 60)

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TRAVEL

Continued from page 58

and, of course, great soaring oaks.

The present owners, Mr. and Mrs. William Lum, have done much of the original restoration. The Lum family welcomes overnight guests and enjoys sharing their family's 200-year-old Mississippi heritage. A southern-style breakfast is part of the package. Oak Square is also the home of Mr. Lum's Civil War collection, including his great grandfather's sword, which belonged to Major R. C. McCay.

To visit Mississippi and not encounter the town of Natchez would be unthinkable. Natchez has 500 restored antebellum buildings. It is the oldest settlement on the Mississippi River and at one time had more than half of the millionaires in the United States living within its city limits. It is a grand city full of 20 to 30 regal old mansions that have bed and breakfast accommodations. An example of what awaits you would be the antebellum homes **Linden** and **Monmouth**.

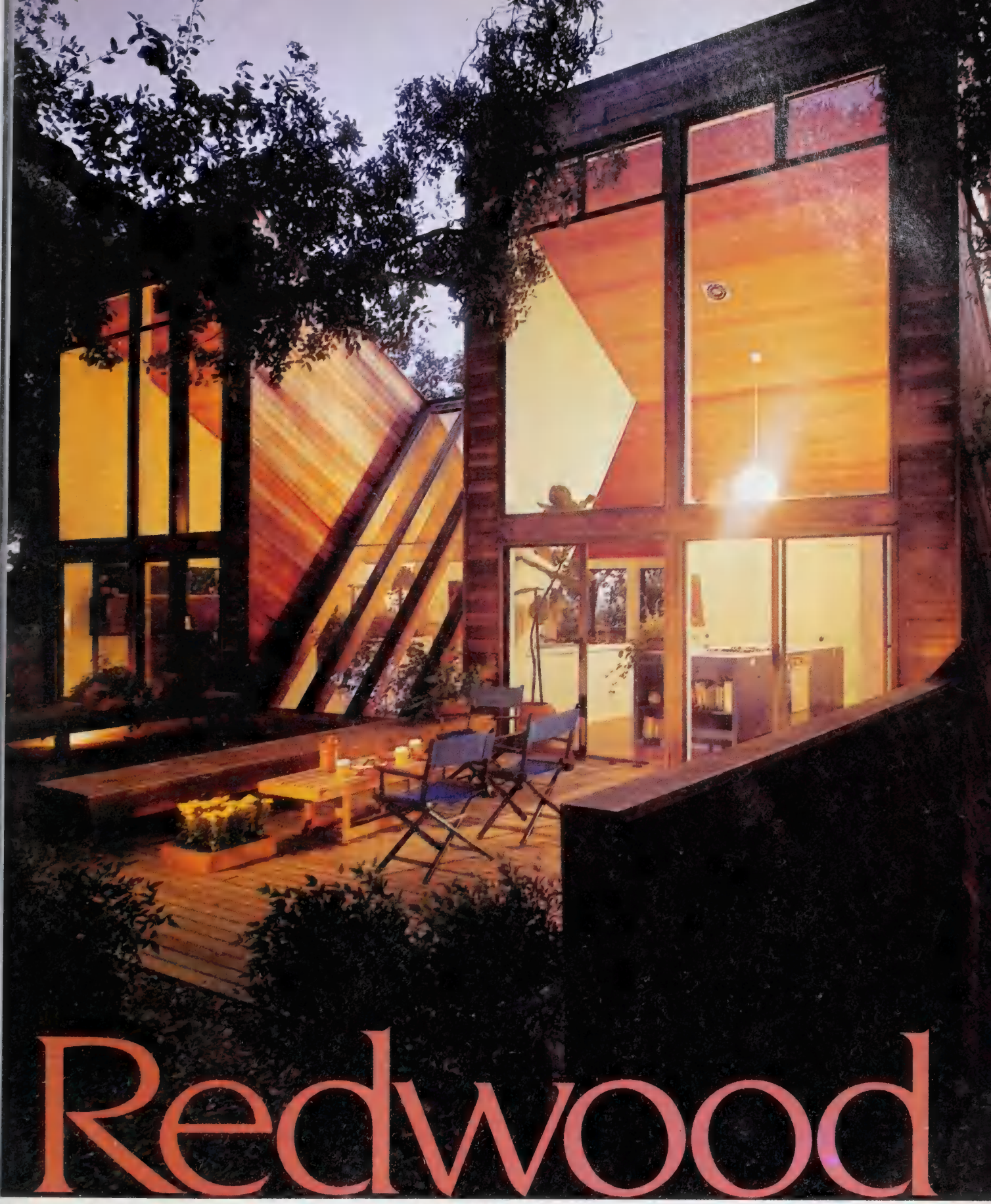
Linden, built around 1800, is an architectural gem nestled into ancient oaks, cedars and Spanish moss. The overnight houseguest experiences the typical southern grandness that six generations of the Connor family have created in their ancestral estate.

Monmouth, built around 1818 by General John A. Quitman, has converted its original slave quarters into a luxurious country inn. The home itself is a magnificent display of antebellum splendor and something worth touring even if there is no time for an overnight stay.

ARKANSAS: At **Trapnall Hall** in Little Rock you can cast your mind back and visit ghosts of a grand past. Come up the long brick walk and the broad steps onto the porch. Enter the wide double doors where lights from chandeliers spill out into the night from side windows around the entrance. Come see the gracious style of the Frederic Trapnall home built in the mid-1800s.

Trapnall, a prominent lawyer and politician of Arkansas's early statehood, understood the art of creating elegance. This elegance is reflected in the exquisite furnishings—a Steinway grand piano, two original

(Continued on page 62)



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TRAVEL

Continued from page 60

(1850s) bronze gas chandeliers and several Oriental rugs.

The home today still offers hospitality and graciousness through planned parties, dinner meetings, weddings and receptions. It can accommodate, and is equipped to serve, 300 guests at a time. The formal garden is a special highlight for small parties and wedding ceremonies. With the soft candlelight throughout the house, a simple dinner can become a historical event taking the visitor back to a time when the Trapnall era reigned supreme in Little Rock.

Another equally superb Little Rock classic is the **Old State House**. This antebellum structure built in 1836 sits on a hill overlooking the Arkansas River. Its massive Doric columns and classical symmetry represented progress and optimism for the then very sparsely settled new territory.

Today, as a museum, the Old State House serves the Arkansas community in a variety of ways. The restored structure houses exhibits and programs showing the way of life in Arkansas's past, as well as the state's official history. Also, certain sections of the building and grounds can be rented for social and business gatherings.

ALABAMA: Demopolis, resting on the banks of the Tombigbee River, is one of Alabama's oldest cities. Its heritage dates back to 1817 when a band of exiled followers of Napoleon Bonaparte took possession of several thousand acres promised to them in a grant from the United States government. The Demopolis settlement was established and farming began on the black topsoil that was to become the Alabama Black Belt. The aristocrats, unaccustomed to toil and hard labor and far more interested in plotting the return of their hero, found agricultural life not all that rewarding or exciting. Many of the exiles pulled up anchor and set sail for Mobile, New Orleans and Galveston where life was more suitable to their French traditions and grandeur of living. Some of the original settlers stayed behind and were joined by a new frontiersman—a breed of farmer

that would make cotton king and build plantations of golden glory.

One of the area's largest cotton-producing antebellum estates was **Gaineswood,** covering over 1,400 acres and including much of present day Demopolis. Begun in 1843 by General Nathan Bryan Whitfield, it was truly a house that cotton built. The palatial home took 17 years to build. It is the finest example of Greek Revival architecture and elaborate plasterwork in Alabama. The spacious palace, furnished with many original pieces, has three uniquely carved four-poster beds. The massive case for the towering epergne was especially made for the dining room. The flutina, a pianolike invention by the master of the home, is the only one he ever made.

Each year Demopolis hosts a December celebration called "Christmas on the River." At this time Gaineswood is decorated in period style and there is a large public reception. The spacious palace is open daily the rest of the year and is available for receptions on the verandas and in the garden pavilion.

FLORIDA: In the very heart of charming St. Augustine, the oldest city in the United States (dating back to 1565), you will find the quaint **Kenwood Inn,** a Victorian style house built during the Civil War period. As early as 1886 it was advertised for private boarding. The inn today has 19 bedrooms, air-conditioning and a second-floor veranda. The rooms are furnished with Victorian walnut and oak dressers with pink and white marble tops. Most beds are high-backed, and made of walnut, brass or iron. Most accessories are 19th-century antiques.

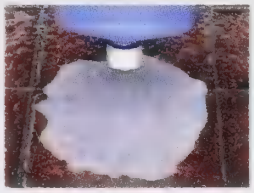
Each morning you can sit by the pool and enjoy a Continental breakfast of freshly squeezed orange juice, homemade fruit and spice breads and coffee served by the innkeeper, Elsie Hedetniemi. Drifting over the garden wall is the "clip-clop" of the horse-drawn carriages and the slow drawl of the drivers recounting the area's history. It is this type of informal and relaxed atmosphere that makes the Kenwood Inn special.

Although at one time the inn claimed a waterfront view, today it finds itself secluded in the center of the Historic Preservation District. It's a great place if you're tired of impersonal, sterile hotels.■



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AN ARCHITECTURAL WONDER IN IRELAND

Unique and magnificent, Castle Ward proves that a house divided against itself need not always fall



By MARY McKERNAN

What's an architect to do when a couple can't agree on the style of their new house-to-be and neither one is willing to give in to the other one's preference?

Just such a problem confronted a Northern Ireland architect-builder in the mid-1700s. His name has been lost in the interim but, given the wisdom evidenced, it could well have been Solomon.

At any rate, it's clear he sought to follow Solomon's blueprint for settling a dispute. And if the outcome differed from that occasioned by the biblical patriarch, blame can be placed on lack of authority and stubbornness beyond belief.

You will remember that when King Solomon ordered a baby claimed by two women to be sliced in two, the true mother renounced her claim rather than allow the child to be killed. It was then awarded to her immediately—in one piece.

So when our Ulster diplomat of the drawing board ventured the suggestion (he was in no position to issue orders to his clients, Lord and Lady Bangor) that the home under consideration be halved, he probably was gambling that the very idea of such an abominable course of action would cause one or the other to back down, ending the stalemate which had delayed building for months.

One can only imagine his stupefaction when, obstinate to the very end, the principals accepted his offer, resigned that if they couldn't have things their own way in toto, half a house was better than none.

The couple, Bernard Ward (Baron Bangor and a Member of Parliament for County Down) and the former Lady Anne Magill, were just newlyweds when hostilities over the house plans broke out. Bernard, a staunch adherent to the English precept that a man's home is his castle, wanted exactly that—a castle, built in traditional English style. But his bride (who had brought a sizable dowry to the altar) had other ideas. This was to be "her" castle too, she reminded His Lordship, and what she intended to live in was a Gothic edifice like Horace Walpole's Strawberry Hill, then the rage in London.

All attempts at persuasion and cajolery from both sides simply solidified each one's determination to hold fast, and within a short time the differences of opinion had blazed into what literally could be called a battle "royal," since the adversaries were of noble stock.

A certain Mrs. Delany, a historian of the times, indicates Bernard brought on the whole fracas when he elected to replace the homestead he inherited near the town of Strangford. It had been in the family for generations. "Why would he do such a thing when his former seat was one of the finest I have ever seen?" she wondered.

Later, after inspecting Castle Ward in its first stages, Mrs. Delany softened her opinion of Bernard's undertaking, and aimed her disapproval at Lady Ward instead. "He at

(Continued on page 68)

Mary McKernan, a member of the Society of American Travel Writers, is based in Washington.

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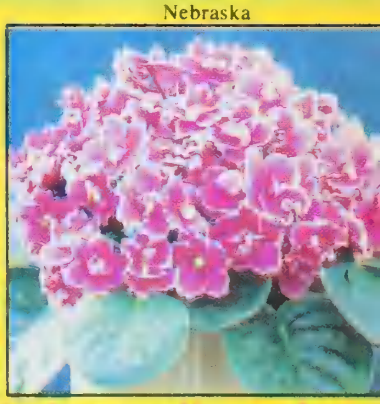
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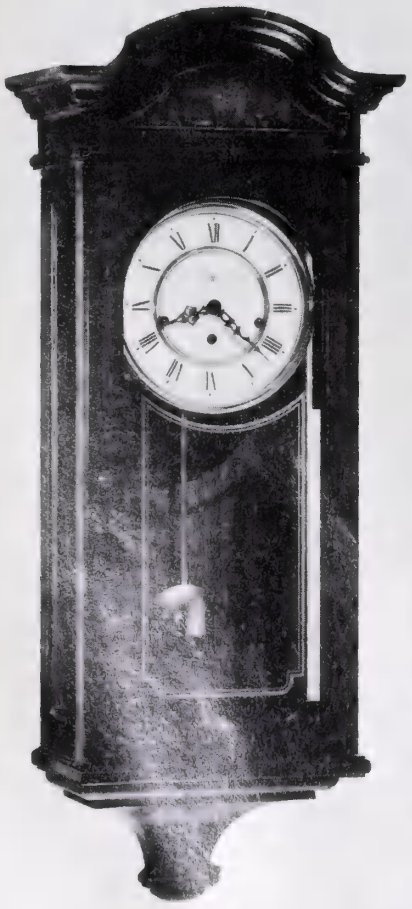
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ARCHITECTURAL WONDER

Continued from page 64

least wants taste," the good woman wrote, "but Lady Anne is so whimsical I doubt her judgment."

We have no further words from this scribe. Perhaps she went into shock upon discovering how far-out were the final aspects of this his-and-her house built on spite.

Visitors are still rendered speechless by the two-faced structure. From the southwest side, it is of mid-Georgian design in the Palladian manner with a rusticated ground floor; but the northeast facade bears the battlements, pointed windows and spidery decorative forms typical of Gothic design.

The contrasting exterior factors, however, are but introductions to the split personality reflected within where half of the more than 16 rooms exhibit unembellished stucco walls and sturdy English furnishings, while the rest flaunt ornate plasterwork and fragile, somewhat pretentious, accessories.

The library (on the *his* side) and the boudoir (*hers*) offer good examples of the opposing influences at work. The former, cheerful but utilitarian, is lined with walnut bookcases—three of which serve an additional function as false fronts hiding an escape hatch. It is said that Bernard made good use of this secret egress, taking to it whenever he wished to avoid someone seen coming up the driveway. Furnished with sober pieces from the Georgian era, the room's main attraction is a fine collection of old paintings featuring the castle and its surroundings.

Lady Bangor's boudoir, with its artistically carved wooden dado, handsome inlaid marble fireplace and ogival windows usually evokes cries of admiration from visitors. But its flamboyant ceiling more often elicits suppressed giggles. Fan-vaulted, it displays huge baggy declivities that tend to give people the feeling they are standing under the business end of a cow. "Udderly fantastic" was one fellow's observation.

In 1950, as part payment of death duties, Castle Ward and its 600-acre estate of woodland parks, gardens and outbuildings was turned over to the National Trust, a charitable organization relying on volunteer support. With membership open to all,

(Continued on page 150)


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FLATTER YOURSELF WITH COLOR

The Shade of Your Surroundings Can Put You in the Most Favorable Light

By JOANNA BROWN

How often have you caught a glimpse of yourself in a mirror and thought: I really look terrific! Or the reverse: You can be feeling fine and suddenly encounter a mirror that insists you have aged 10 years since morning.

How can this be? Unfortunately, as much as we might like to believe otherwise, we look better or worse on any given day depending largely on the color of our surroundings.

"When it comes to creating the look of their home environment, most people don't consider the fact that they are part of that environment," says Sarina Mascheroni, fashion director for home furnishings at Associated Merchandising Corp., which comprises 40 major department stores. "It's like having one arm you don't think is part of you; it's always bewildered me that people disconnect from that. Your home should show you at your best—you're the star, front and center."

Mrs. Mascheroni, a home furnishings designer for 12 years, recommends choosing decorating colors by following the same rules you use in choosing a wardrobe.

"If a color makes a woman look sallow, she won't wear it. The same rules apply to the colors in your home because they reflect on your face. To decide on your best color you must be self-analytical—ask yourself certain key questions.

"First, look at your wardrobe. See what colors predominate. If you don't find any definite direction there, go to a few stores and try on clothes; discover the colors that make you look good.

"Once you've narrowed those down, go to a makeup artist and have your face done. You don't have to spend a fortune to do that; there are almost always makeup artists working in your local department store. They will analyze your skin tone and tell you the right shade of base, eye shadow and lipstick to wear. They reintroduce you to your looks. It's like a refresher course on yourself.

"Now that you are familiar with your most flattering colors, analyze your lifestyle. If you have small children, should you have a white rug? Do you like to sit and read in your living room? What is the purpose of the room, to relax or to entertain? Is it a day room or a night room? The answers will make different demands on color. What you are trying to find out is whether you want a dramatic or peaceful effect.



SCALA/EDITORIAL PHOTOCOLOR ARCHIVES, INC

"If you're planning to make a drastic color change, you can go to an art supply store and get a 20-by-26-foot Pantone sheet in the color you want. Most people use Pantone colors in the small chips, but they are available in a wide range of colors in large sheets for a little over $3 each. Or you can paint a large sheet of paper in the color you are considering. Put it up on a wall and live with it for a while. If after two weeks you still like the color, then go with it. But be sure to place it where you can see it easily and under different light conditions. To check its effect on the way *you* look, take a sheet into your bathroom and stick it up behind you while you study yourself in the mirror."

Some colors are universally becoming, as I discovered from Pablo Manzoni, long the preeminent colorist for Elizabeth Arden and now proprietor of his own New York City salon. I had complimented him on the flattering environment of his peach-colored makeup room.

"I find peach very flattering," Pablo explained. "It's infinitely becoming. Except for the plum carpet and some added touches of green, my color scheme here is many shades of peach and apricot; the counters and cupboards are Peach Parfait Formica in suede finish.

"Besides pink and peach, I find orange, brown and coral likely choices because of their warmth. Red is also warm, but it's very bold, so not everyone feels comfortable with it. That great fashion authority Diana Vreeland says she loves red because it's neutral. Actually, it isn't neutral at all, but it is very attractive—in a room as well as for clothing—because it's warm. When we want a package to look festive, we wrap it in red; whether it's Christmas or Cartier, it's red. Only someone with Mrs. Vreeland's confidence can carry it off in an entire room. She has the courage of her opinions and can impose her taste on others."

Mrs. Vreeland isn't the only one who loves red rooms. Lynn Jacobson and Richard Ohrbach, partners in the New York interior design firm Creative Perspectives, use red to create a flattering environment.

"Lynn used to have a tomato-red dining room," Richard told me. "Everyone looked fabulous. Now we use track lights with red and pink gels to get the same effect."

I was visiting their Park Avenue office, sitting at a bright red table that was lit from above with a spotlight focused on the center of the table. Out of curiosity, to find out just how much reflecting difference there is between different colors, I took out my pocket mirror. That red table made me look wonderful, full of health, with a soft glow that very gently smoothed out every line.

Then Lynn threw a black cloth over the table. What a contrast! I looked positively green, with unexpected furrows and creases. Then we tried brown: as many wrinkles, though not quite so green. White came next, and that was better in the

(Continued on page 175)

"People compliment me on my English complexion."

–Susan Walker



"They have no idea I've lived most of my life in the tropics."

"Until I went to University, I lived in Africa and for the last 15 years, my husband, the children and I have lived all round the world, including a stint in Australia. When I was growing up in Kenya, my mother always used the beauty fluid known as Oil of Olay® on her skin. And she gave it to me when I was a teenager. I started with it then, even though I didn't think it was necessary. I thought youth would last forever.

"Then when I went away to school, I thought I knew everything better than my mother, so I swapped a couple of times. But I always went back to Oil of Olay and have been using it, no matter where we've lived, for 10 years or more. I think it has to be good to have its international reputation. My skin is a disaster without it...terribly dry and stretched.

"Oil of Olay goes into my skin straight away and I don't have a horrid greasy film. My skin looks smooth, moist and 'plumped up.' It's got its resilience back...it's like normal skin again. I think Oil of Olay has tropical oil in it and that it nourishes the skin so it feels 'fed' and looked after. And little lines are much less noticeable. I use plenty on my neck, where you see the first signs of age. I even put on Oil of Olay after my skin gets dry from too much sun.

"I think that nowadays people are very anxious to look younger. Youth is considered beautiful. Even though I wish I'd taken a bit more care and had a few earlier nights when I was younger, my friends tell me I look early 30's rather than late. And that's important to me because I want my husband to be proud of me, especially when we do business entertaining. He does a good job of looking after us and I think we can all do a little bit back to him. I think that's part of being a good wife. I can run a nice house, but I can't take my house with me when we go out with clients. I can only take myself.

"Geoff's not very big on compliments; that's very British. He'll say, 'You look very nice.' From a British man, that's jolly good!" □

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The New American Spirit is Home

For many people today, owning a home has become the impossible dream; for others, the dream deferred. But for the most determined Americans—those for whom the value of home is measured by the quality of life it enhances—home remains the highest priority. In seeking shelter for themselves and their families, they are undaunted by the difficult and uncertain financial climate. In their own way they are visionaries, people imbued with the fortitude and stick-to-itiveness that motivated our forebears. Today's domestic pioneers have their own unique definition of home—creating living spaces that respond with sensitivity to their emotional needs and personal vision. In this issue of House Beautiful, and in those that follow, you will meet individuals and families whose needs and ingenuity have defined the homes they live in. Alone, or with help from professionals, the people you'll read about have renewed old traditions to keep America's roots alive . . . or created new traditions to celebrate and pass on. Their energy, their perseverance and their clear and special vision have come together to create the new American spirit: *home.*

—THE EDITORS



A MAGNIFICENT HAND-HEWN LOG CABIN

This artfully rustic home, high in the Colorado Rockies, was built as a joyous personal retreat by a family who delight in every aspect of the good life—outdoors►

MICHAEL LIKOFF







It isn't the sticks and stones, but the special, handcrafted warmth they exude that makes these interiors so special

Life, it seems, is best savored by those who live it robustly, even if only a little at a time. Such is the operating principle of the ebullient family that took a small cabin with few redeeming virtues and transformed it into what must be the most convivial of summer houses in the Colorado Rockies.

Imagine a place where an underwater bell summons all the pet trout in your pond to the dock for their daily lunch. Or where chipmunks scamper on a window-mounted treadmill to snatch marshmallows. Or where the resident carpenter is kept busy year-round building satellite cabins, not to mention a "country store," for a growing number of family guests.

Fort Worth designer Joe Minton relates the tale of his clients' desire to live life robustly and of how the subsequent remodeling of an ordinary cabin ignited a wondrous burst of creative energy. "What we did," says Mr. Minton "was gut the existing structure, then add approximately one and a half times more space to it. Instead of a cabin with two bedrooms and a bath, the new one has *one* bedroom and *two* baths—plus an enormous entertainment center." Guests converge from their own

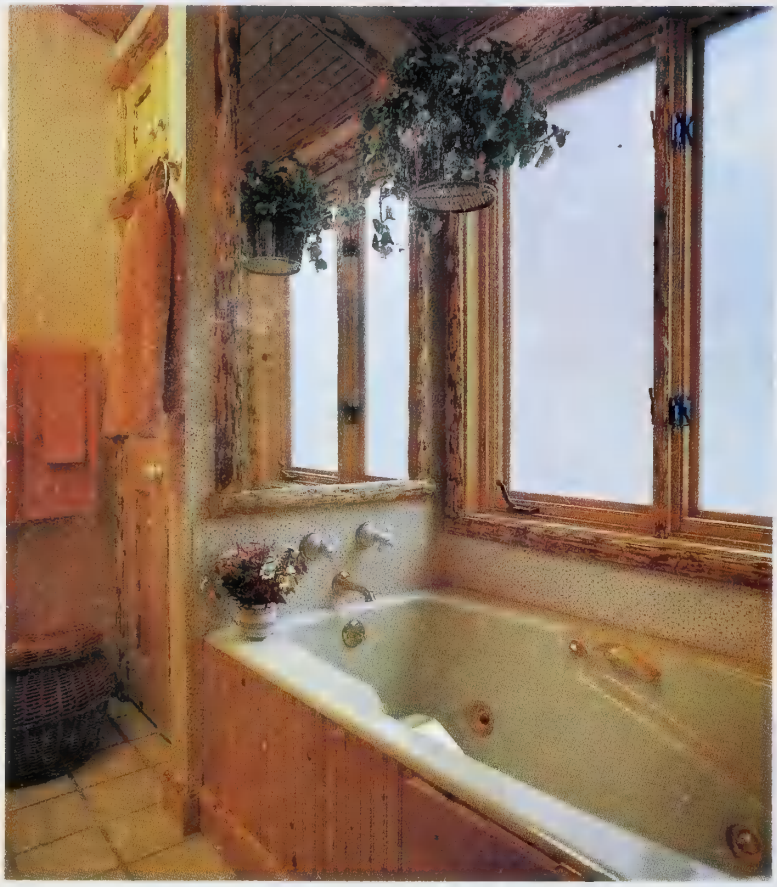


Master carpenter Steve Cappellucci, a family friend as well as full-time builder, pauses on work site of guest cabin *(opposite)*, which is similar in materials and rustic ingenuity to the family's living room *(above)*. He also made the bookcases that flank the bay window.

cabins to enjoy the pleasures of the palate prepared by either the host ("a soup man"), the hostess or sometimes by both in a kitchen that has two of everything.

It is a toss-up which is more intriguing—the cabin's artfully naive architecture or its reason for being. Clearly, it required uncommon skill to design such a charming house of such rudimentary materials—logs for all structural needs, pine slabs for trim finishes, slender poles for window mullions, twisted branches for drawer pulls, native stone for the fireplace—all painstakingly selected from the family's surrounding forest land. It also required a kind of communal beachcombing instinct especially adapted to a Rocky Mountain setting. As Mr. Minton explains, "The design of the cabin and its construction went more or less hand in hand. All of us—Steve, the carpenter; the family and friends who dropped by—were continually on the lookout for just the right branch, log or stone. And now that this haphazard system has been refined, we find it works for all of the other buildings going up here." What makes the whole endeavor so gratifying is the end result—a highly appealing design statement of a family's personal values.►

HAND-HEWN LOG CABIN



Color-splashed calico and patchwork play against the textures of lodgepole pine to further the coziness of interior spaces

Everywhere you look there is color," recalls a recent visitor to the Colorado site. "This family has done a wonderful job making a mountain cabin look undecorated through their great concern for fine materials and craftsmanship." The designer, Joe Minton, assembled country pieces, mostly from England and France, with an eye toward an easy compatibility with colorful cottons, quilts and architectural rusticity. To all who think rustic invariably means crude, this cabin is a revelation for its subtle decorating touches. But it requires an open mind and a keen eye to see how skillfully dissimilar elements were orchestrated with uncommon sophistication. Looking beyond the many cheerful fabrics and textures, for example, one may admire the meticulous wood details for being exactly right. ►

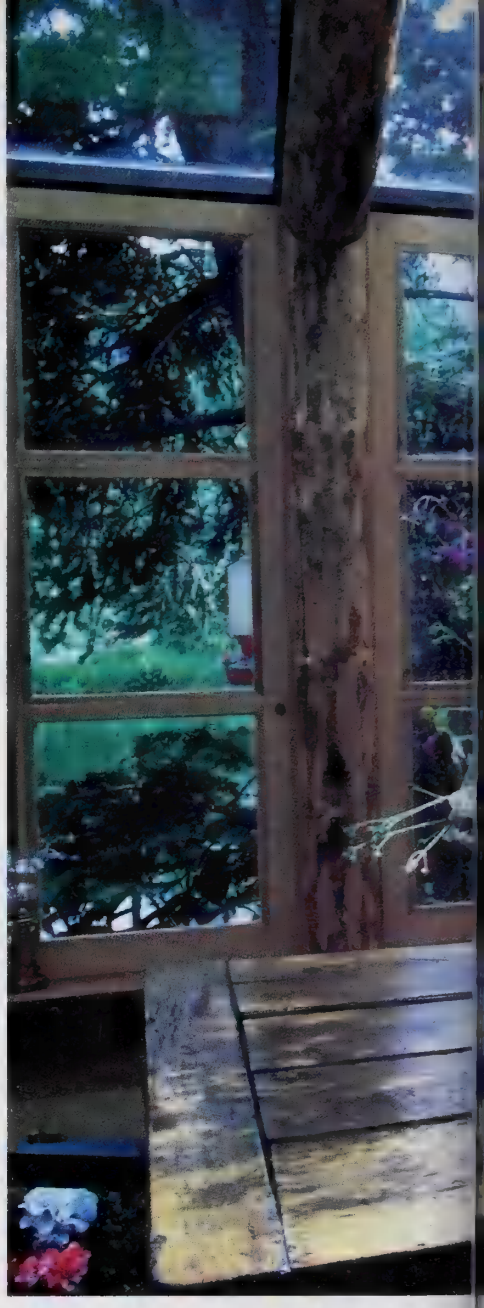
The woods just beyond the bathroom's generous windows *(above)* are adroitly echoed in the rustic split-pole trim. Wainscoting agreeably encloses a modern tub. The mirror framed in pine trim creates the illusion of a bay window.

The master bedroom *(right)* awash with color, owes its true design distinction to the fineness of lodgepole detailing.




A SOPA

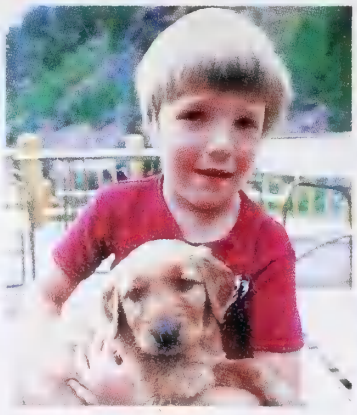




Most of the cabin is dedicated to unstinting hospitality, with up to a dozen dinner guests predictably on hand for summer evenings—and the fun spills over to the spectacular outdoor setting. Not one but two gazebos have been built—one for major cookouts, the other strictly for cleaning fish. This last item is indispensable for a family that lives on one of the best trout streams in the West—one of the main reasons for inviting guests for "fishing weekends." Picnics take place on the broad sun deck, with the finger foods packaged in beribboned brown paper bags. And beyond the main cabin, scattered for miles upland along a fast-flowing river, are components of the family's "compound"—a dairy barn tiled in blue and white where they produce butter and cream from a private herd of cattle, a carpentry shop, guest cabins and, coming soon, a still larger cabin for entertaining. ■ —WILLIAM HOUSEMAN *Editor* KATRIN TOLLESON

"If it weren't for all the kids and animals, this would be the perfect summer camp for adults"







With its sweeping deck, its sunny views, the whole house is dedicated to the

The cabin's elegant rusticity carries over to an atrium dining room *(above)*, which is visually linked through a long window wall to the sun deck (with built-in barbecue pit that doubles as a place for guests to warm themselves on cold nights) just beyond it. The center of social operations is a great his-and-hers kitchen *(opposite top)* where professional equipment and two pantries enable both husband and wife to cook simultaneously while remaining visually in touch with guests in an adjacent sitting area.







simple pleasures of relaxing and enjoying the bounty of nature's wonders



LIVING-ROOM BARN

After a century of use and abuse, this Long Island barn was rescued by an owner who, with sketch pad in hand and carpenter by his side, transformed the relic into a Palladian-windowed retreat: one soul-satisfying room with wide open spaces and a sweeping outdoor view.



THE VIEW

When Mark Ponton, a management consultant, returns from business trips and anonymous hotel rooms, he craves an escape from the mundane. So when he happened upon a run-down barn (being sold along with a Long Island farmhouse and "strange little" cottage), Mr. Ponton unleashed his imagination. Rather than fragment the barn's generous space, he opted to use it as a self-contained living room, independent of the cottage a mere 30 feet away. Visualizing huge windows in his living-room retreat, he planned for three—Palladian-style—that would look out on the fields and flowers beyond, adding even more dimension to the soaring space within. The old framework, dignified with original pegged beams, was to be left in all of its naked glory. ►



Uninhibited by "fear of failure" and aided by a local carpenter, Mr. Ponton set about strengthening the structure while maintaining its integrity. The barn, instead of being built on a solid foundation, had been built on eight stacks of stones measuring from a few inches to a foot in diameter. When the rickety floorboards had been removed, the work crew found these stones shifted by buffeting winds. Instead of pouring concrete, the owner chose to rebuild the stone pilings and replace floor planks. "All wood and no contrivances" was Mr. Ponton's back-to-basics approach, which included exposing struts minus insulation (it was to be a summer getaway). However, the room-in-a-barn exudes warmth, both from its weathered timbers and from flea-market furnishings that he buys on impulse rather than for a specific location in the room. Accommodating three sofas, for instance, was a matter of placing each on an angle. If a piece doesn't work in one place, he simply moves it to another with a freehand approach that satisfies his need for self-expression at home.■ —ROBERT HOUSEMAN

LIVING-ROOM BARN

"When I first bought the barn, I'd sit in front and look at the potato fields, waiting for inspiration"

Palladian-style windows—one functions as a front door—were handcrafted of redwood. The 21-by-35-foot barn, once covered in green asphalt shingles, received new cedar shingles as part of its renewal. An old piece of diamond-shaped stained glass—presumably from a dismantled building—was found in a New York antiques shop and fitted into the eastern eave where it transforms morning sunlight. An opposing stained-glass window catches afternoon sun.





A GREAT REVIVAL

Eutaw, Alabama, is a jewel of a town where a historical undertaking of thrilling proportion is happening now. This small community is restoring its architectural heritage house by house. Kirkwood, the mansion on this page, was the award-winning beginning to recapturing Eutaw's Greek Revival style. ►





Kirkwood is just one of many extraordinary success stories in Eutaw, Ala. To Americans in search of this country's distinctive regional heritage, Eutaw is a magnet owing to its architecture—predominantly Greek Revival, which many architectural historians consider America's first native style. Author Clay Lancaster says in his book *Eutaw: The Builders and Architecture of an Ante-Bellum Southern Town* (Greene County Historical Society), "Here you have the whole gamut of a style that lasted only 20 to 25 years (1840–65). You would have to go a long way before you find any place else quite like it."

Attorney Roy Swayze visited Eutaw in 1972 from Fairfax, Va., admittedly a long way. His one-day encounter with the town left him the proud owner of Kirkwood *(previous pages)*, built in 1860 but fallen into a sad state of neglect. Mr. Swayze was clearly moved by the house and its contents: "It was the bits and pieces of an era, the like of which this country has never experienced and will never experience again." The work he and his wife, Mary, put into restoring Kirkwood earned them a listing on the National Register of Historic Places and the first award presented in a new program from the National Trust for Historic Preservation sponsored by the Rust-Oleum Corporation. Mr. and Mrs. Swayze undertook the completion of Kirkwood inside and out—work which had been interrupted by the Civil War. The Ionic columns, colored-glass panels, carved mantel decorations and belvedere are examples of a vision become reality.

Due to contrasts in size, the kind of building being restored and the fact that builders and owners differ in background and temperament, notable variations exist that give Eutaw's Greek Revival style considerable interest. Roland and Terri Monette have been working on the restoration of Pippen, their plantation house *(above)*, for the past 10 years. And Walter and Trisha Griess rescued their miniature Greek Revival temple *(top right)* from the woods where it had been abandoned for more than 50 years. Rosemount *(right)* was once painted pink to match the profusion of wild roses that have always surrounded it since William Allen Glover built it in 1832. ►







"If I may be permitted to speak for the whole community, I'd say that we restore for the love and pride of it," says Roy Swayze. "Eutaw's Greek Revival houses are part of an era and style America will never experience again."

Rosemount *(below)* stands in the heart of Greene County's rich agricultural country—known as the Black Belt for its dense, rich soil. Built on a knoll, the house was part of a 10,000-acre tract. The cupola is reached by a hand-pulled elevator.

"The house was minutes from collapsing," says the Reverend William Dennis. After stripping peeling paint, scraping floors, plastering cracked walls and restoring the center hall staircase *(left)*, the Dennises believe the result is well worth the frustrating but rewarding effort.

The floor plan of Pippen *(above)* is traditional: four very large square rooms on the first floor and four rooms of the same size on the second. The main floor was divided into a parlor and dining room with a library and a first-floor bedroom. Four or five bedrooms comprised the upstairs. A wide center hallway runs the width of the house—typical of many Greek Revival houses.



A GREAT REVIVAL





Beginning as simple structures, even as log cabins, dwellings were adapted to the Greek Revival style as the town quickly prospered. Architects, influenced by their "grand tours" of Europe, succeeded in persuading Eutaw's landowners to build the whole gamut of designs: Greek Revival *(opposite)* and steamboat Gothic *(above)* from 1840-65.





The woodwork decorating Janice Fehlmann's porch, pillars and stairway *(above, left)* is in the style called "steamboat Gothic," a reminder of the days riverboats plied the waterways of the South. Similarly, the upside-down turnip-top decoration on the fence pickets adds great charm to Mary Morgan Glass's 1844 house *(opposite)*. The inside boasts large, high-ceilinged rooms, a center hallway and a porch on which to share tea.



Janice Fehlmann returned from a career in the diplomatic corps in Switzerland to occupy this Greek Revival-style house in Eutaw. "My 16th-century antiques are perfect in this little house," says Ms. Fehlmann. As is the case with all genuinely enduring design, her furnishings and art collections "work" in the eclectic architectural style of the house built in 1840. Its pillars and porches describe the Greek Revival period, but the scrolls and curlicues of the fretwork reflect the carpenter's art of what is lovingly called "steamboat Gothic." The flared stairway *(top left)* is in the riverboat tradition; its welcoming wider-at-the-bottom-than-at-the-top expanse celebrates a tradition of pure southern hospitality. Also notable is the fact that all architecture in the Greek Revival style needn't be dressed in white paint. The exterior of Ms. Fehlmann's house retains its original color—in this instance a subtle gold.

A lacy gate and fence frame the Catlin Wilson house, built in 1844 and lived in and owned now by historian Mary Morgan Glass. "Everyone who visits Eutaw to look at Greek Revival restoration is charmed by the turnip-topped fence that surrounds the house and grounds," says Ms. Glass, author of *A Goodly Heritage—Memories of Greene County* (Greene County Historical Society). Builder Catlin Wilson would be proud to know that his house is one of the few listed in the National Register of Historic Places to retain its original outbuildings—servants' quarters and the smokehouse still stand in the shaded garden along the rear perimeter of the lot.

Eutaw is a small, mid-19th-century community that was affluent for less than a quarter century; its flowering was cut short by the outbreak of the Civil War. The town's original population of cotton and tobacco planters was increased greatly by a migration inland of innkeepers, businessmen, religious leaders, educators, doctors, lawyers as well as the attendant builders, artisans and laborers. That the town of Eutaw should be so blessed with the best examples of the Greek Revival style is a happy circumstance that draws scholars and tourists alike. Visitors to the town are

(Continued on page 138)





JOSHUA GREENE

The New American Spirit is Home

TINY RENTAL SPACE TRANSFORMED



Ingenious storage units expand space-capsule living

People who really love their work often keep right on doing the same things at home. Albert Turick, art director for the Finnish design firm Marimekko in the United States, is a good example. "I wanted to adapt to my own living spaces some of the principles and techniques I had used in designing showrooms and retail stores," he says. Consequently when he and his wife, Christine Shearer, a graphic designer, found this tiny second-floor apartment near the Marimekko headquarters in Connecticut, he saw it as an opportunity. "It's small enough so that we could say 'let's experiment' without spending too much time or money." The apartment also had other attractions: the front porch where the couple dines in summer *(opposite)*, light pouring in through large windows and the appeal of a challenge—how to fit everything into the small spaces. Using showroom techniques (the simplest materials, even simpler construction) Mr. Turick built a platform over the living-room floor, designed a sofa scaled to fit the 12-by-12-foot room, and built storage units.►







The rooms in the Turick-Shearer apartment are so tiny that it feels like a child's playhouse. "Youngsters who visit us love it because everything is just the right scale for them," says Chris Shearer. Albert Turick designed and scaled his furniture so that nothing feels cramped or crowded. He says, "Even one normal-sized chest would make the bedroom look stuffed, so I built storage units as part of the bed. Each section of the clean-lined bed platform has a hinged lid that lifts up *(top)*. The couple use these storage units as well as the two on either side of the sofa for things they need every day. Under the bed itself seldom-used items are stored. The wainscoting behind takes fewer inches than a conventional headboard would. Here everything is painted white. Mr. Turick had planned to whiten the living room *(previous page)*, but decided that unfinished pine lends warmth and keeps the apartment from being too much like a gallery—a danger when applying showroom design to living spaces.

What Mr. Turick calls "designed spaces"—rooms where things are made to order and designed to fit—are perfect for a small apartment because a hodgepodge of conventional furniture would have made the rooms look cluttered. "Living in designed spaces takes great discipline, however. If things are not in the proper place, the space won't look the way you intended," he says. Ms. Shearer describes living in the small rooms even more emphatically. "We have to work as a team, like astronauts in a space capsule." ■ —*Editor* BEVERLY McGUIRE

TINY RENTAL SPACE

The minuscule dining area *(opposite bottom)* is a favorite spot. Once a small porch off the kitchen *(see plan)*, it had been enclosed, leaving the clapboard siding. Its windows and the large living room one let in light and provide treetop views. "We feel as if we are living in a tree house," says Mr. Turick.



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A FRESH START

"In writing *Main Street* 63 years ago, Sinclair Lewis seems to have been looking for an elemental truth, the essence of a place called America—looking, indeed, for the American spirit. To an uncanny degree we are repeating ourselves as a people. Today we too are looking for the American spirit. Again."

By WILLIAM HOUSEMAN

Recently I read *Main Street* again. I first read it, along with most of the other novels Sinclair Lewis had written by the mid-1930s, during my high school and college years.

Given today's bounty of reading materials, I would not expect many people to dash out to the nearest bookstore and buy a paperback of *Main Street*. It is woefully dated and the dialogue is spoken by cardboard characters. Yet, with all its deficiencies, I still find the book a touchstone of American culture in this century.

Main Street was published in 1920 and, from all accounts, was an enormous success. It went through 13 printings in two years, which suggests that most literate Americans of that day must have sat down and anguished with Carol Kennicott and her search for relevance in the quietly desperate little town of Gopher Prairie, Minn.

Sinclair Lewis seems to have been looking for an elemental truth. It is reasonable to think, 63 years later, that he was looking for the essence of a place called America—looking, indeed, for the American spirit.

To an uncanny degree, my rereading of *Main Street* impressed me with how we are repeating ourselves as a people. We, too, are looking for the American spirit. Again.

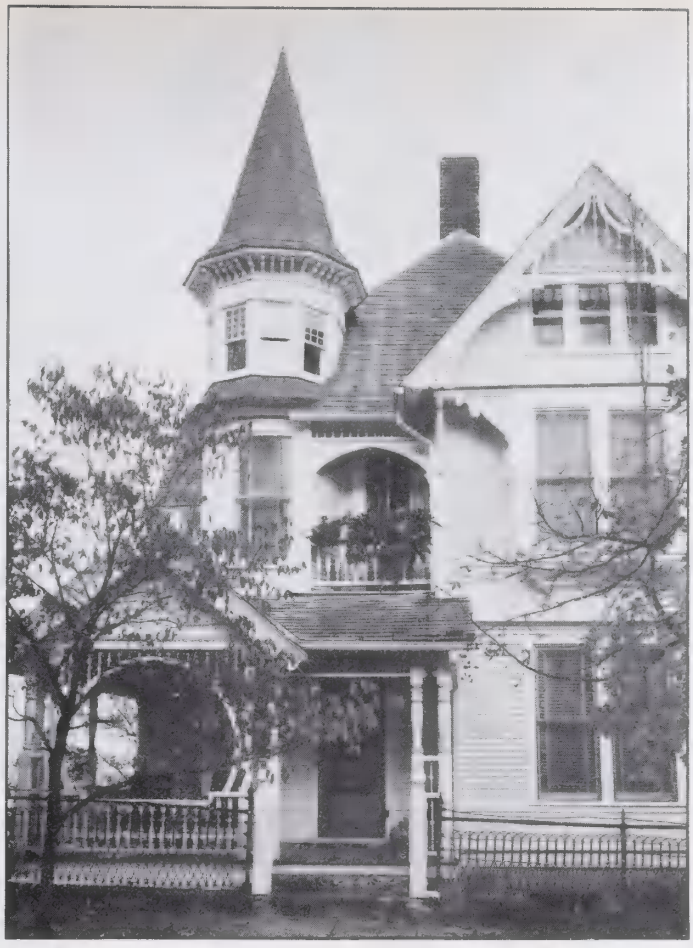
I sense that we are completing a long, perplexing journey and, like lost woodsmen emerging from the dense forest, find ourselves approximately back where we started. I am struck by the idea that we Americans today have more in common with the struggling and striving Americans of 1920 than with any of the generations in between. Today, more than at any other time in my memory, we are unapologetically motivated by the same quest that spurred the good folks in Gopher Prairie. Now, as then, that quest is called "getting ahead."

In the 1920s the highest goal of most young families was to own a home. To an extraordinary degree they succeeded. It is striking to realize that most of our middle-sized cities are ringed, very closely, by modest frame houses dating from no earlier than the early 1920s. They are easy to identify, for they stand on 40-foot lots and share common setbacks. Often they have front porches, now glassed-in, and are almost invariably modernized inside from paneled basement to finished attic.

Many of us grew up in such houses. We now find it sobering that, like our parents before us, our own children—and increasingly our grandchildren—could scarcely wish for anything better than to own such a place . . . or one like it built for today's market.

To suggest that what the young need today is a house like grandpa's ignores the density of the forest that separates today's complex wired society from the simplistic world of Gopher Prairie. But if, in pivotal ways, we are back where we started, why not peer through the forest for signs of what went wrong. Why is it, as the southern dowager said of a foolish kinsman, we "flew so high and landed so low"? Is it possible that the American spirit can be perceived in those bygone years?

I think so. I think it resided in the home. It was there, not as some mys-



J. MICHAEL KANOUFF/NATIONAL TRUST FOR HISTORIC PRESERVATION

tical property but as a real and palpable presence. During our country's vigorous growing-up years the American spirit could best be discovered where the action was—in the home, where most of the virtues (and, yes, a sufficiency of vices) were both preached and practiced.

The practice was what really counted. *Doing things.* Making home the site of on-the-job training in the business of living: a place for learning to become self-reliant by building, fixing, polishing, sewing, cooking, baking, hoeing, planting, peeling and pitting. On-the-job training, too, for becoming socially acceptable in ways both large and small: by fetching and carrying, sharing, dividing, thanking, feeling sorry and apologizing, touching, deferring, gentling, singing, laughing, trusting, loving and forgiving.

It is true, of course, that such skills and attributes can be cultivated in other settings. But by and large, the survival strengths and the social graces are learned at home, where the drive to get ahead is tempered by the need to get along.

One of the virtues of a home, however humble, is that it need not be a fixed and forever unchangeable object. The evidence is overwhelming that houses, like the families living in them, tend to grow bigger and better. The several Levittowns are frequently offered as proof positive: Not only have the original owners imposed their will on those famous little two-bedroom boxes in infinitely varied architectural ways but so have successive owners.

If American ingenuity and the American spirit can again become as compatible as they once were, we should find resourceful architects and builders inventing new and better ways *home* for the huge backlog of families that need it.

Granted, there is growing interest among today's depression-ridden homebuilders to design smaller houses as an alternative to no housing at all. Fine, but let us urge them to build small and well—not small and shabby.

When I was still a preschooler, my mother and father decided they needed central heating in the house where I was born. The way they got it, I now realize, was through "sweat equity." Working in concert with the contractor who raised the house with jacks and laid the foundation, my two parents did the excavation work—by hand. My mother would fill a washtub with earth and tie it to a rope; my father would haul it up a wooden skid and dump it. They did this day after day, until the cavity became a basement.

Isn't it curious that such a recollection should seem so poignant? The loving son in me harbors a trace of sadness that my parents undertook such a beastly job. Yet there is another side to the matter. Had they not demonstrated by their example how it is possible to accomplish a fairly formidable piece of work, one shovelful at a time, I might not have discovered the joys of sweat equity myself.

Indeed, if I hadn't had them as role models, I might feel less sure of where the American spirit has always resided. Today, as in 1920 when *Main Street* focused its attention on this country's cultural values, I am satisfied that the American spirit is still found in the home. ■



The New American Spirit is Home

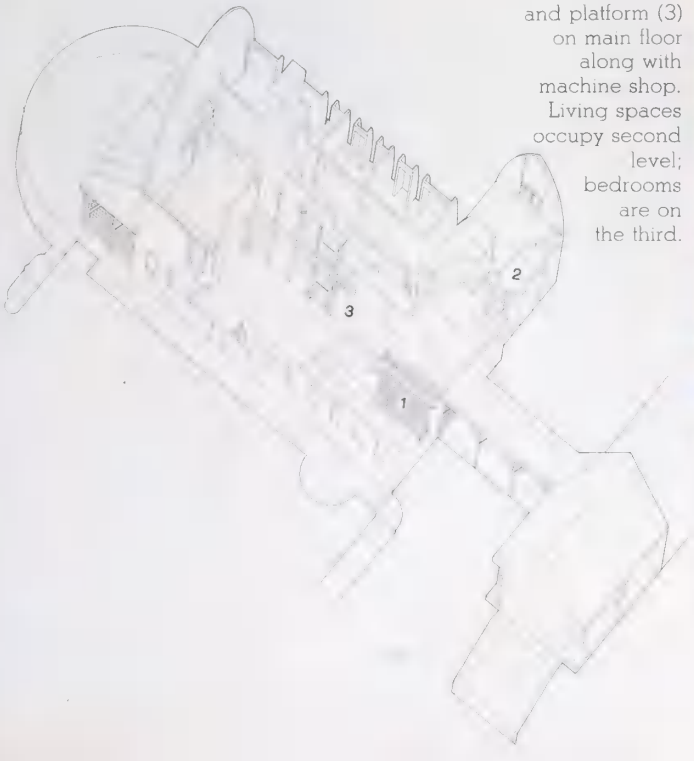
THE GOOD LIFE IN A GREAT BARN

Once the site of a Minnesota dairy, this grand space has been reshaped to suit the owners' penchant for living and working under one roof

To the growing numbers of Americans who have been telling pollsters they'd rather live in the country than the city, Bill and Sharon Stumpf could well be the perfect role models. They not only live in the country but work and relax there, too, all in a spectacularly remodeled dairy barn in Winona, Minn.

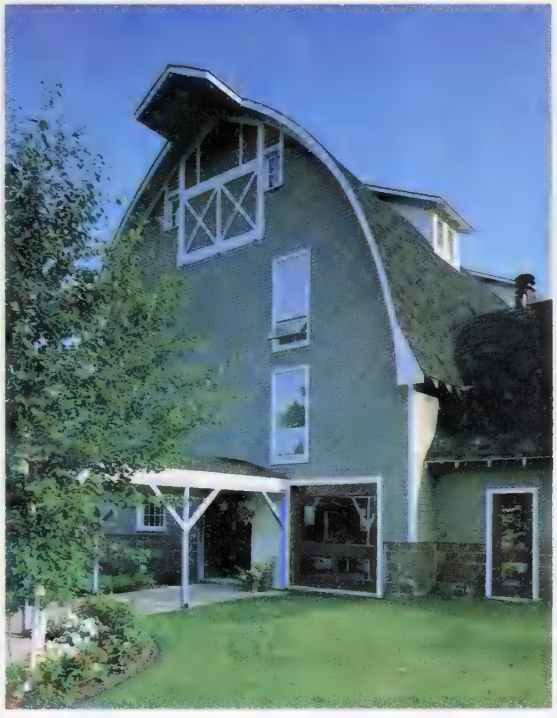
The idea of converting this remarkable space into a living-workplace naturally appealed to an industrial designer and a professional cook with five growing children. Mr. Stumpf was intrigued by the notion of "living over the store" because of a keen interest in *ergonomics*—how human beings relate to their environment. At the same time, Mrs. Stumpf needed a professional kitchen in which to conduct some 30 to 40 cooking classes each year.

The barn works remarkably well. Though the entrance level is largely allocated to the immaculate machine shop and studio spaces in which Stumpf-designed chairs take shape, it literally offers a theatrical setting. To reach the living areas upstairs, you cross an oak-floored stage platform and ascend a splendid circular stairway.(The platform disguises concrete cattle troughs that were impractical to remove.) Once in the house, you may enjoy a delightful vista of the Stumpfs' valley, bisected by a stream, through towering glass walls in the dining room.►



Foyer (1), Stumpf's office (2) and platform (3) on main floor along with machine shop. Living spaces occupy second level; bedrooms are on the third.





GEORGE HEINRICH

Entrance portico *(above)* connects garage-service building with barn entrance and foyer. Visitor's eye is drawn to polychromatic colors, tile foundation.

The barn turns a blank side *(opposite)* to a road, but commands a view of the valley and a Stumpf-designed bridge on the glass-walled east side *(top)*.

"Moving back and forth, from relaxation to work to relaxation again—this is a nice way to live"



It was neither the great Andrea Palladio nor his imitators who influenced Bill Stumpf's choice of an arched window on the south wall of the barn's living room *(opposite)*. No, this classic form was inspired by an old grain silo that once stood immediately outside the wall, and now mirrors its domed profile precisely.

Similarly, it was easy for Mr. Stumpf to settle for the green of Deere & Co.'s farm machinery in painting so conspicuous a sculptural form as the cylindrical warm-air diffusers running throughout the house. The only other calculated color stroke in the living room is a horizontal ribbon of arched metal painted pale blue above a music book storage wall *(above)*. A blow-up of the Stumpfs' recently married daughter, Carol, as a five-year-old, stands on an artist's easel.

Given the barn's orientation on the site, Mr. Stumpf designed the living room not only to soak up the sun but also to function in tandem with other essentially social areas adjacent to it: the dining-kitchen area and the broad outdoor deck formed by cutting a niche in the barn's roof *(see perspective drawing, page 101)*.

The Stumpfs tend to linger for hours at the dining room table. Apart from their sociability, there is an academic interest in the foods themselves. Though Sharon Stumpf is the acknowledged expert, the whole family cooks. "We all prefer Chinese food," she says. "When any of our children are visiting, we'll each prepare one of our favorite dishes." ►



Bill and Sharon Stumpf meet halfway, strategically and affectionately, on the circular stairway that ties together the industrial designer's domain and the family hearth.

THE GOOD LIFE IN A GREAT BARN



THE GOOD LIFE IN A GREAT BARN



Both by location and function, the sleek oak platform *(above)* clarifies the separation between Bill Stumpf's work and the family's life together—except on special occasions. Daughter Carol's wedding took place here before relatives and friends. "She tossed her bouquet from the stairway," Mr. Stumpf recalls, "then everyone danced up a storm."

A principal designer of office furniture for the Herman Miller Company, Mr. Stumpf has provided himself with all the technology found in the design department of a major manufacturer. He has lathes, ovens, exotic tools, drafting studios as well as several expert technicians to assist him. A walk through his workshops is like a walk through a spotlessly maintained museum of exquisite machinery. "My father was always a tinkerer of sorts, so I grew up seeing projects being worked on. There wasn't a thing he wouldn't attempt to fix, and that's pretty much the prevailing attitude here in Winona." Nonetheless, he had his work cut out for him: An obscure ordinance required him to convert half of the barn's usable area to professionally related workspace. As a result the major remodeling changes have taken place on the inside in the form of top-notch technical facilities.

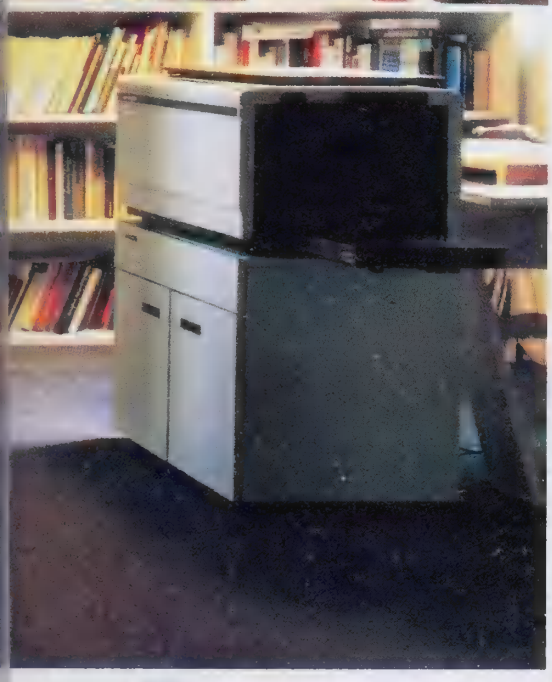
The machine and workshop complex on the main level is reminiscent of the staterooms on an ocean liner. The work stations are located "outboard" on both sides, while the utility and mechanical equipment is centered behind the elevated platform. Pressing the shipboard analogy further, the machine shop at the "stern" is brilliantly sunlit through the combined effects of glass, brick walls and skylights above. It also catches and stores impressive amounts of solar energy.

Upstairs, Sharon Stumpf is often found conducting cooking classes in a kitchen equipped with dual ranges and ovens (including a Garland professional range) and enough work stations for a dozen students. An informed interest in her family's health has led to a new specialty. She is now teaching students the skills needed to prepare meals based on a nationally promoted diet sponsored by the American Heart Association. Upstairs or downstairs, the Stumpfs' barn pulsates with the creative energies of self-realization. ■

—WILLIAM HOUSEMAN

The workaday lives of an industrial designer and an accomplished cook are vertically linked by circular stairs and an airy, open stagelike platform













Sharon Stumpf routinely bakes French bread and other irresistible items for the family table *(far left)* while Bill Stumpf makes an adjustment in the latest refinement of the Ergon chair *(left)* which has earned him numerous industrial design awards. Thoroughly up to the minute, his machine shop *(above)* also contains antique contraptions to which he is sentimentally attached.

THE WAKE-UP POWER

"Long before I bought this house, I used to drive by it and think, 'There's where I'd love to live,'" says Richard Ekstract. "Sometimes a house just reaches out and speaks to you." Although the message was clear, Mr. Ekstract almost missed it—he was in the process of building a contemporary beach house when he found out, quite by accident, that his Tudor dream house in East Hampton, N.Y., was for sale. "I changed plans immediately," he recalls. Awesome though the seven-bedroom house is (it was inhabited for years by an Italian count), its large, dark rooms "never seemed gloomy to me—but I was smitten with the house," he says. From the start, he envisioned whitewashing the darkly colored rooms and ridding the 1916 house of its "heavy, Count Mercati look." The person he chose to accomplish this task was designer Richard Knapple, who had worked on Mr. Ekstract's Manhattan apartment: "I told him to keep it light, airy and cheerful." Mr. Ekstract also wanted the house to be a showplace for the art he collects—and his modern, pastel-colored paintings provided just the scheme Mr. Knapple needed. Borrowing from the art, he filled the house with blues, peaches and the softest pastel accents, all the more brilliant because of their all-white backdrop. More enlightening touches: bleached floors, a coffee table covered in lacquered linen, a [illegible] black baker's rack painted pristine white. Fabrics, Quadrille; all furniture, Bloomingdale's. ►





JOE STANDART

OF WHITE



"Even though its exterior tends to look formidable, I knew that with a little interior whitewashing, this house could be thoroughly cheerful"

Remodeled family room where furniture rearranges for parties, movie screenings, guests—the chaises double as beds







"I love to eat breakfast out here and watch the birds," says Mr. Ekstract. "You really feel you're outdoors." One of the house's many enclosed porches, this sunroom feels light and cheery even on a gray day because of its white tile floor and wicker. Breakfast here is laid out on an antique embroidered cloth from The Wicker Garden, lacquer apple and porcelain pear, John Rosselli, stenciled pillow, Eggs & Tricity, all flowers, Artistry in Flowers.

A sensational 36 by 40 feet, this soaring family room was once a warren of tiny rooms—but the previous owner knocked down walls, opened up the attic and added a skylight to make it a spacious world of its own. Fitted with a small kitchen and bath, it's a private apartment for guests (each chaise is actually a double bed), but Mr. Ekstract uses this second-floor room primarily for screening movies. Off in a corner (not shown) is a big-screen TV, videodisc player and the latest electronic equipment. In a closet are 24 folding bamboo chairs to set up for theater seating—or for parties. The wicker chaises and chairs, upholstered in a black and white check that echoes the tile floor's grid, work like modular seating. They can be rearranged to create a seating L, circle or square, but most of the time they're positioned on a diagonal to provide an intimate area within the cathedrallike room with its balcony area from which this picture was taken. Two square white plastic-laminate coffee tables, the same size as the wicker ottoman, add further flexibility to the seating arrangement and carry out the pristine whiteness of the room. The tall Indian feather basket *(left, top right corner)* is from Made in America; lettuce leaf porcelain plates, Cache-Cache; folk-art dog, Jay Johnson's America's Folk Heritage; pigeon on chest, American Primitive. ►



Hung from the ceiling, coral-striped bed curtains give the king-sized master bed royal importance—and also balance its strong horizontal line with a vertical. The stripe is also used on the window curtains and the John Saladino-designed chaise; two coordinating fabrics are used on the upholstered headboard and curtain linings. Fabrics, Quadrille; linens, Frette; white candlewick spread, Jay Johnson; furniture, Bloomingdale's.

This is a bathroom that's hands-down luxurious *(right)*. But the most obvious indulgence—a whirlpool tub in a mirrored alcove—is even more refreshing because of its unconventional setting: a room filled with pine, brass, marble and not a typical bathroom material anywhere. Even such functional items as bath mats have been replaced with soft pastel rag rugs; for shadow-less light by the mirror (which could easily sit over a living room mantel), two reproduction brass lamps have been used; a country quilt rack has been drafted to hold towels. All the counters are marble; the cabinets, natural pine (finished only with wax for waterproofing); and every bit of hardware from the faucets to the drawer pulls is gleaming brass. Even the radiator has been disguised as a lattice-fronted window seat between the two cabinet areas. What adds to the sheer splendor of these touches is the grand size of the bath—10 by 15 feet, it was created in space borrowed from a dressing room and tiny bath. "One of the benefits of a big old house is that you have plenty of space to expand a bathroom," says Mr. Ekstract, who also installed a downstairs sauna for bathers to use on their way indoors from the backyard pool. Another atypical element: a pine pitchfork from The American Country Store. ■ *Editor* PATRICIA CORBIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

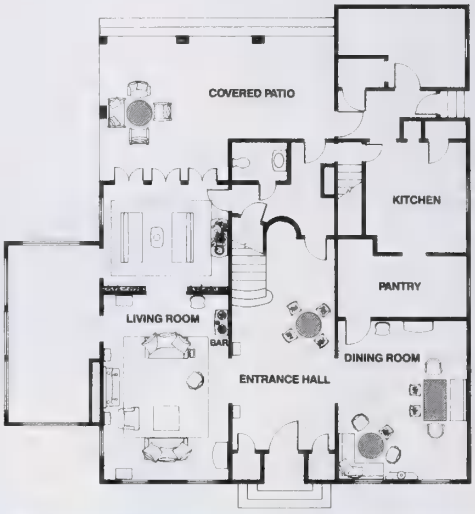
In the bath, an unexpected mix: old brass, mellow pine and a mirrored whirlpool



DECORATING THE PARTY-READY HOUSE

"The most important reason we enjoy entertaining is that we're both so happy to have these people for friends. We love nothing more than a full table and an evening's good talk."

NEW ORLEANS IS CALLED the "city that care forgot." Which means that having a good time with friends is among this city's great pleasures. Dr. and Mrs. John Ochsner share that love of hospitality. In decorating their house they have tried to take advantage of every room on the first floor *(see plan)* so that the party flows throughout the house and into the gardens. For example, a bar in the living room *(below)* serves as the evening's initial gathering point. And when it's time for dinner there's a choice of seating arrangements: a table in the entry hall *(opposite)*, two tables in the dining room *(next pages)* and a fourth out on the terrace *(following pages)*. As each table is placed in a different part of the house, it is set with its own special look, providing a great opportunity to show off Mary Lou Ochsner's wide-ranging collections of antique silver, crystal, china and linens. On these pages four tables accommodate 18 guests: 10 in the dining room, four in the entry hall, four on the terrace. To link the spaces a buffet dessert table is set in the living room to bring everyone back together at the end of the meal.►





WILLIAM P. STEELE



ucked beside the curving staircase is an intimate table for four set with antique English earthenware, crystal and linen.

THE PARTY-READY HOUSE

This family's unconventional preference—two tables in the dining room—promotes intimacy at everyday meals as well as for gala entertaining



TWO TABLES ARE BETTER THAN ONE

There are always two tables in the dining room of the Ochsners' house. When Dr. and Mrs. Ochsner dine together or with their children they use the round table. When they've invited one or two other couples, then the second table seats the group more easily. A charming New Orleans tradition: Everyone changes tables for dessert—some move from the dining room to the terrace, others come in from the entry hall to the large dining room.►



THE PARTY-READY HOUSE



Sitting at a table separate from the house needn't feel like being separated from the party. The terrace is in full view of the living room, where a dessert table is set up for buffet-style serving.



The rear portion of the living room opens onto the patio/terrace. Additional seating is available for unexpected guests who can be comfortably accommodated by setting a place between the two armless sofas.

"I LOVE TO GET A PARTY OFF TO A GOOD START by serving champagne as the Europeans do," says Mary Lou Ochsner. "A menu that features light food, good wines, some subtle music in the background and a mix of people who find each other stimulating and different is my idea of an inspired evening. In New Orleans the preparation of fine food is a great source of pride, but I think a party's more fun when there's less fussing about the fine points of timing and serving. I also think it's very important that the hosts be rested when their guests arrive. It's your hosts who set the tone for the evening . . . if they're tense, will you have a good time?"

Once a year the Ochsners give a buffet reception for 200 of their associates connected with the Ochsner Medical Institution. "I'm always looking for more forks," she laughs. "This one big party justifies expanding my collection of old silver patterns. Place settings needn't be matched. It's much more interesting to the eye when they aren't. Dinner plates might match, but then a rich blending of old silver, linens and crystal evokes a special individual style." Decorator Gerrie Bremermann of Bremermann Designs helped Mrs. Ochsner plan the tables on these pages. Mrs. Ochsner's antique majolica earthenware is set on the table *(right)*, on the terrace. ■

FOR MORE IDEAS, SEE PAGE 120 FOR INFORMATION



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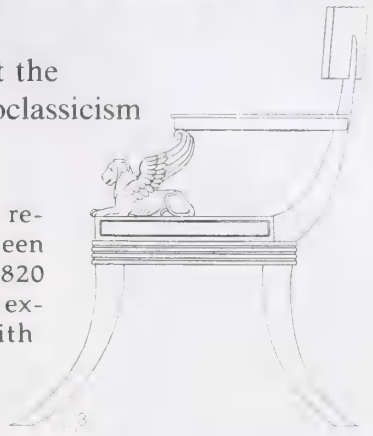
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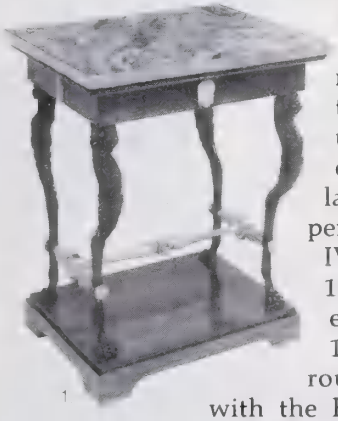
REGENCY: Contrasting Materials and Ancient Models Mark Neoclassicism's Second Phase

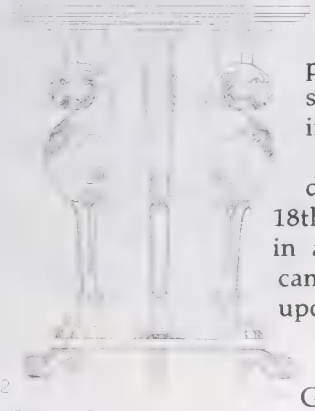
Flamboyance and monumentality typified this style's reaction against the restraint and delicacy of earlier neoclassicism

By MARVIN D. SCHWARTZ



Above: The griffin motif is both a key design and structural element. The chair *(below)* is an exceptional English piece—it has dark green lacquer with classical grisaille panels.





Top: A fine Regency table with onyx top raised on bronze griffins.
Above: Fantastic ornamentation was typical of this period.

Regency is the early-19th-century English style characterized by the use of ancient models and strongly contrasting materials. Striking forms in black or white marble, rich veneers of exotic woods with gilt bronze or an antiqued green bronze were most typical, but there was also a wide use of painted wooden surfaces and some lacquer. Named for the period of King George IV's regency (1811 to 1820) it is a style that extended from about 1790 to 1830. It is roughly contemporary with the French and American Empire styles and the German Biedermeier. The Regency marks the second phase of the neoclassical style which had been first introduced in the 1750s by Robert Adam. Adam's designs were distinctive 18th-century inventions, but in about 1790 designers became increasingly dependent upon the ancient models that were studied. Designs were usually based on Greco-Roman models, but there was also an interest in other styles. Chinese and Gothic designs were occasionally introduced for special touches. Main residences were conceived in the more formal designs based on the use of Greco-Roman models, but resort homes or playrooms in fine Regency dwellings might be inspired by the Chinese or other Oriental sources. The Prince Regent's house in Brighton was remodeled between 1815 and 1820 with an Indian exterior and with several Chinese rooms that are among the most outstanding examples of the use of Oriental motifs in the Regency period. The new and growing middle class that was prospering from industrialization sought a new style to express their tastes. Furniture making was becoming more mechanized and it became practical to create simpler forms than those typical of the 18th century. Whatever inspired the change, Regency marked a departure from 18th-century tradition, favoring designs that were more flamboyant and monumental.

The new style was most easily recognizable in chairs, sofas and stools, most of which where larger in scale than earlier examples. It was the Greco-Roman klismos that was the most common model for Regency forms. However, the curving cross-shaped legs of the magistrate's folding stool of ancient times also served as inspiration for a number of examples. Ingenious combinations of motifs made columnar legs occasionally curve in designs very much like those of the animal-form legs that ended in lion-paw feet.

Tables, also, could reflect the



The frieze of the settee *(below)* contains the figures of the twelve great gods of the Greeks and Romans—it exemplifies Regency dependence on ancient design models.





1 AND 4 COURTESY OF STAIR'S INCURABLE COLLECTOR. 2, 3 AND 5 COURTESY OF DOVER PUBLICATIONS FROM *HOUSEHOLD FURNITURE AND INTERIOR DECORATION* BY THOMAS HOPE

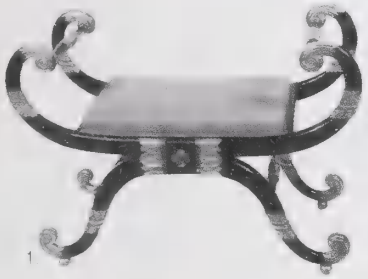


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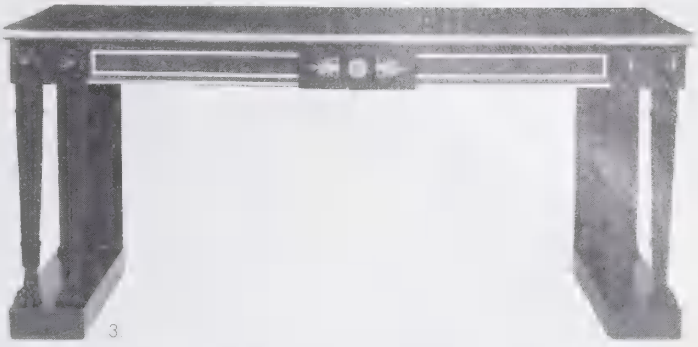
REGENCY

Exoticism: Elaborate Oriental Lacquer Panels



Regency flamboyance is evident *(above)* in this painted and elaborately gilded early-19th-century bench. The rosewood dining table's apron *(below)* is made of calamander wood and mounted with brass. It was made about 1815.





This grand gilt-decorated mahogany side table, c. 1820, is an example of monumentalism common to the period.



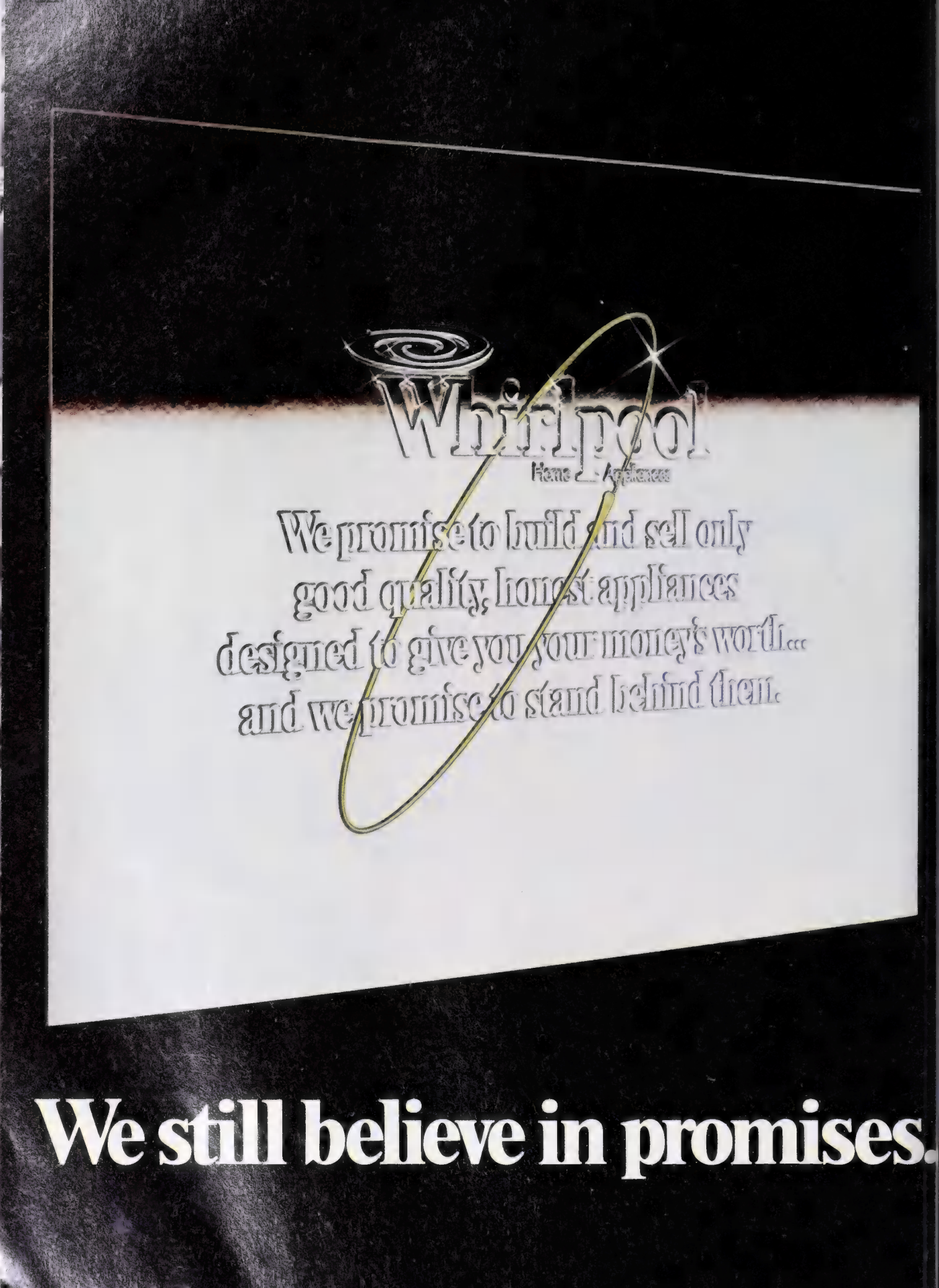
Writing desk *(above)* is derived from the famous Carlton House desk made for the Regent's London residence. It is a form which achieved quick popularity and was much imitated.

influence of the ancient models. Some pedestal-based examples were very similar to Roman examples in bronze, but more often the Regency designer exploited the materials he used for more dramatic effects. Painted and gilded legs in the form of caryatids or monopodia were used with handsomely grained woods.

There was a large variety of small tables for special purposes—games, writing, sewing—used in rooms where larger tables might have been placed in the center. Round tables were very popular as center accents and were also used for dining, marking a return to a shape that had not been popular for this purpose for most of the 18th century. Marble and related stone tops were popular for many smaller forms, but larger tables had wooden surfaces with brass inlays as embellishment. Storage pieces, such as chests and cabinets, were freer adaptations of ancient models. In these forms there is an amazing variation in scale—unusually small pieces suggest that designers consciously tried to achieve monumentality by making a room appear larger through contrast. Although one does find chests of drawers that follow 18th-century tradition, the more distinctive examples conceal their storage space behind doors which are often embellished with inlays. One popular type was made following the elaborate French brass marquetry that the English called "Buhl work" (from André-Charles Boulle, the Louis XIV cabinetmaker who perfected it). French influence is seen both in the use of basic designs that relate to Louis XVI models for cabinets, and in the use of the armoire or wardrobe. Among the most flamboyant designs are those that have Oriental lacquer panels on the doors on the cabinets. Bookcases and desks are forms that received particular attention in the Regency period. These bear testimony to the period's interest in comfort and practicality. Special drawers and arrangements of writing and storage spaces were introduced. Perhaps the most notable example is the desk designed for the Regent—the Carlton House desk made for his London residence. The form achieved quick popularity and was included in Sheraton's 1793 design book. Cylinder tops were popular as were desks in the form of writing drawers in bookcases. Bookcases with handsome columnar supports were characteristic. The Regency style is one of dramatic contrasts that shows the early-19th-century awareness of history, as well as the demand for comfort.■

—*Editor* KATHLEEN MAHONEY

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Food and Entertaining

VICTORY GARDEN

From asparagus to zucchini, from choosing seeds to setting delicious dishes on the table, *The Victory Garden Cookbook* gives detailed instructions for raising and cooking vegetables. Author Marian Morash *(above)* writes from years of experience about the joys of growing and eating the very freshest cabbages, tomatoes, squash, leeks and other garden treats. ►

From the book *The Victory Garden Cookbook* by Marian Morash, copyright © 1982 by Marian Morash and WGBH Educational Foundation.
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VICTORY GARDEN

Everyone knows that the quicker the trip from garden to table, the better the vegetables taste. And, of course, the quickest trip is when the garden is in your own backyard. Unfortunately, not everyone knows just how to go about gardening to produce beautiful, unblemished vegetables. Marian Morash has addressed just this problem in her *Victory Garden Cookbook.* Although more than 800 recipes *do* qualify it as a cookbook, the volume is just as valuable for its gardening information. Ms. Morash, whose cooking is featured on the public television show *The Victory Garden* and who gardens avidly with her husband, Russell *(right),* guides home gardeners through the whole process of growing vegetables. She includes information on how to choose seeds and seedlings, how to plant them, when to water and fertilize, how to cope with garden pests and when to harvest. On the following pages are highlights from her book, which she describes as a "vegetable encyclopedia for gardeners who cook and cooks who wish to garden." ►



VICTORY GARDEN



Leeks have a long growing season, so it's best to start with plants (either those you grow from seeds, or seedlings from a commercial source). By early February plant seeds in a 6-inch pot filled with potting soil. (A flat isn't deep enough for root development.) Six weeks later transplant the tiny grasslike seedlings 6 inches apart into a 12-inch-deep trench filled with 3 inches of compost. A month later begin filling trench around the plants, gradually blanching them. Repeat every 6 weeks, scratching in 5-10-5 fertilizer each time. Harvest leeks when 1-1/2 inches in diameter.

LEEKS VINAIGRETTE

8 young (3/4 inch) leeks
Butter
2 to 3 cups water, chicken broth, or combination of both
Salt and freshly ground pepper
1/3 cup of a favorite vinaigrette sauce

Clean and trim leeks to equal lengths; place in large buttered pan. Pour broth halfway up their sides. Bring to boil, lower heat and cook partially covered until tender, about 8 to 15 minutes. Remove from liquid, drain, add salt and pepper to taste. While still warm, cover with vinaigrette. Serve lukewarm or chilled. Serves 4.



Cabbage has been much maligned for its strong flavor and odor, but overcooking is the real villain. Long cooking was necessary for the tough old-fashioned varieties, but not for tender hybrids like Savoy Ace, red Ruby Ball and green Market Prize. In March place a dozen seeds of each variety in 4-inch pots with potting soil. When an inch tall, transplant into individual six-pack trays, burying them to half their length. The first of April, put in a cold frame outside. Work compost, well-rotted cow manure, 10-10-10 fertilizer and limestone into soil before setting out seedlings every 18 inches.

WILTED CABBAGE SALAD

2 pounds green cabbage
4 to 5 strips of bacon
Salt and freshly ground pepper
3 tablespoons red wine vinegar

Wash, quarter and shred cabbage. Put in bowl and cover with boiling water. Let stand for 10 minutes. Meanwhile, cook bacon until crisp. Drain cabbage, pat dry and dry out bowl. Put cabbage in bowl; season with salt, pepper and vinegar. Mix in some bacon fat. Correct seasonings. Crumble bacon over warm salad. Serves 6.



Most people plant too much summer squash and harvest it too late. This won't happen if you set out one to three plants and harvest when less than 4 inches. Try one Early Golden Summer Crookneck, one green Elite or Aristocrat zucchini and one Early White Bush pattypan.

Sow seeds indoors in late April, two to a peat pot about 1/2 inch deep. After seedlings develop, pinch off the weaker plant. Squashes like sweet soil (non-acidic). In early June, prepare soil with compost; set out each plant surrounded by a 4-foot space. Transplant solution gets them off to a good start.

DEEP-FRIED SUMMER SQUASH

Wash and cut squash into long slices or strips. Place in a colander; sprinkle with salt. Let drain for 30 minutes. Pat dry. Coat *(see following coatings)*; deep-fry. Serve with salt, pepper and lemon. *Flour:* Coat, shake off excess and deep-fry until golden-brown. *Egg:* Dip into flour, shake off and coat with beaten egg. Deep-fry until crisp. *Crumbs:* Dip into flour, eggs and bread crumbs. Deep-fry until crisp. *Batter:* Make batter of flour, water and oil in 3-2-1 ratio. Let stand for a few minutes; fold in one beaten egg white for each 1-1/2 cups batter. Coat and deep-fry until crisp.



Growing asparagus requires patience, but after the trench has been dug, the soil thoroughly prepared and two-year root divisions put in, the bed will produce for decades. During the second and third growing year, some asparagus can be harvested, but they are not very thick because the growing spears and foliage store nourishment for the roots. In the fourth year you can harvest asparagus for about six weeks, then let the bed rest until the following year. To store asparagus, cut off the very ends of the stalks, stand upright in an inch of water and refrigerate immediately to minimize sugar loss.

SAUTÉED ASPARAGUS

2 pounds asparagus
2 tablespoons oil or butter
1/2 teaspoon salt
1/2 teaspoon sugar
1/2 cup water or stock
2 tablespoons butter (optional)
Freshly ground pepper

Wash, peel and cut as short or as long as you like. Heat oil in pan. When oil is hot, turn heat down to medium-high, and stir-fry asparagus. Add salt, sugar, liquid and steam for 4 minutes or until tender. Uncover, turn up heat and cook, stirring to evaporate liquid. Stir in butter; season. Serves 4.



For the best variety of Brussels sprouts for your area, ask your regional seedsman or county agent to recommend a seed. Around the end of June, put a pinch of seeds in the garden every 18 inches, and later thin to the strongest plant. Watch for dehydration and, at any sign of cabbageworm infestation, apply Bacillus thüringiensis. In mid-October remove the tips of the plants to stop more fruit from forming in order to drive the vigor into the remaining sprouts. Sprouts can be picked in September, but are sweeter after a frost. As sprouts form from bottom up, pick lower ones first, wait for others to develop.

BRUSSELS SPROUTS WITH BACON

1 pound Brussels sprouts
1/4 pound bacon
1/2 cup finely chopped onions
2 to 3 tablespoons butter
Salt and freshly ground pepper

Trim and wash sprouts. Cut a crosshatch in each core so they will cook evenly. Steam or blanch until barely tender. Cook bacon until crisp. Drain bacon bits; discard all but 2 tablespoons fat; add onions. Cook until wilted and lightly browned. Add Brussels sprouts and reheat, adding butter if desired. Add bacon, toss and season. Serves 4 to 6.



From the many tomato varieties in the seed catalogs, choose one that grows well in your climate. Sow seeds indoors in mid-April, about six weeks before setting outdoors. If you transplant the seedlings into 6- to 8-inch individual pots, the roots have room to develop, and the plants will be sizable before they go outside. Once the danger of frost is over, transplant the tomatoes to a sunny spot with sweet soil (non-acidic). Set 3 feet apart in cages made of 6-inch mesh concrete reinforcing wire.

When ground is quite warm, mulch with a 3- to 6-inch pile of salt marsh hay or other mulch.

SHORT-TERM PICKLED GREEN TOMATOES

Wash and thickly slice green tomatoes, or use whole green cherry tomatoes. Put in a container, and add 1 clove garlic and 1 teaspoon pickling spices for each quart of pickles. Measure water and bring to a boil. For each quart of water, add 3 tablespoons kosher salt and 1/2 cup white vinegar. Pour over the tomatoes and press down with a weight to keep the tomatoes under the brine. Keep at room temperature—refrigerating will slow down the pickling action. If you like crisp tomatoes, you can eat them the next day.

WINE & GOOD SPIRITS

By PETER QUIMME

ORDERING WINE IN RESTAURANTS

I've noticed that people who are perfectly comfortable ordering from a lengthy menu of completely unknown dishes are often hesitant about choosing wines from a wine list. Unable to make up their minds, they order a glass of the "house wine," not realizing that in most restaurants the house wine is the poorest value. Although it may be a quite drinkable jug wine, a house wine is usually marked up 500 to 1,000 percent! Often several glasses of the house wine will cost more than an entire bottle of a good wine on the wine list. So order from the wine list when two or more people want wine. Here are three hints to keep in mind when you are ordering wines in restaurants:

- To get the best values, choose wines in the medium price range, not the cheapest ones on the list. In whites, look for a soft, fruity Chenin Blanc or a dry, tangy Sauvignon Blanc from California, a fruity Riesling from Germany or a savory one from Alsace, a Pinot Grigio from Italy, or a dry, characterful Muscadet or Macon from France. In reds, look for a fruity 1981 Beaujolais or a full-bodied 1979 Côtes du Rhône from France, a stylish 1978 or 1979 Chianti from Italy, or a rich, fruity 1978 Zinfandel from California.
- Many fine restaurants with lengthy wine lists also have a shorter list of especially good values.
- If the wine list is filled with unfamiliar names and you have no idea what to order, ask for advice. You'll rarely be steered to something unsuitable or overpriced if you mention the kind of wines you enjoy, the dishes you've ordered and how much you want to spend.

ITALIAN BARGAINS FROM LUNGAROTTI

Lungarotti is one of the handful of Italian winemakers whose wines I've found to be of consistently high quality. Located in Umbria, the landlocked region next door to Tuscany that's famous for its black truffles, the Cantine Lungarotti is best known for its deep, rich-flavored reds. The Rubesco, a blend of Sangiovese and Canaiolo (two regional red wine grapes that are also used in Chianti), is a particularly outstanding value at $6 a bottle. The soft, full-bodied '78 vintage is a hearty, warm, attractive wine that complements stews, roasts and cheeses. Lungarotti's other top value is Torre di Giano, a fragrant, crisp white wine. The 1980 is also $6.



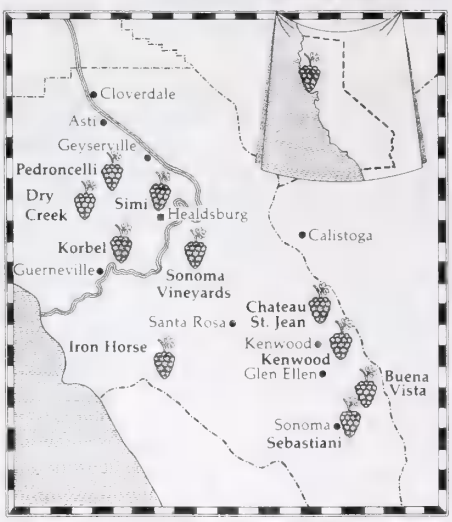
ALASTAIR FINLAY

CALIFORNIA'S WINES: SONOMA COUNTY

On a recent visit to wineries in Sonoma, I kept thinking about the contrast between this birthplace of the California wine industry and historic viticultural areas of Europe. Sonoma seems uniquely American—a landscape for a western movie—but its rugged hills and adobe buildings now border vineyards of the same grape varieties made famous in the Old World. Viticulture began here in the 1820s. By 1875 the county was California's leading wine region. It's been estimated that before Prohibition it supplied half the wine made in the United States.

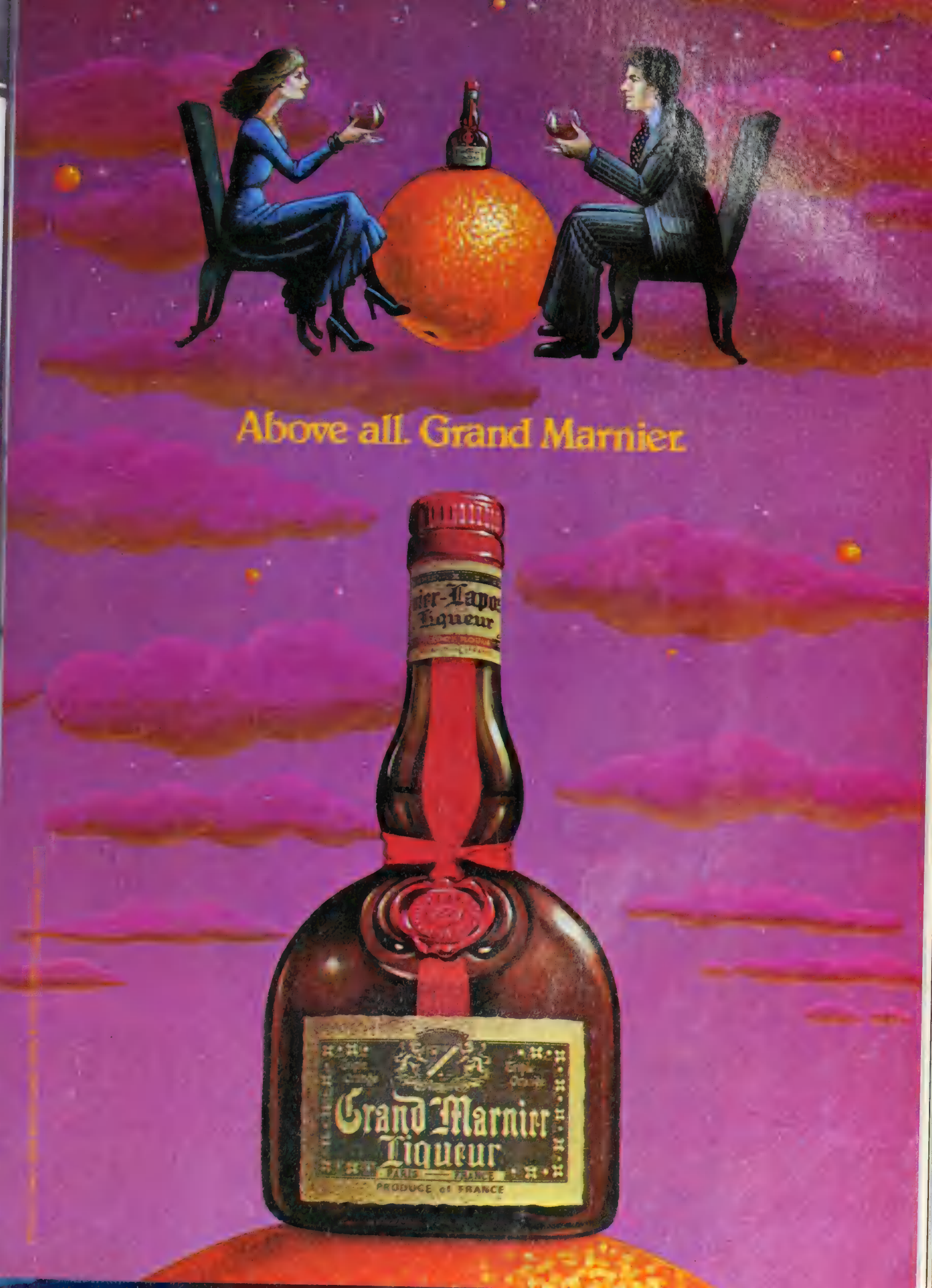
Neighboring Napa Valley took the lead in wine production after Prohibition, but now Sonoma is reasserting its claim to being one of the finest grape-growing areas in California. Bordered on the west by the Pacific Ocean, the county has a remarkably wide range of climatic conditions in its fine wine subregions—the Russian River Valley, the Alexander Valley, Dry Creek Valley and the Valley of the Moon. On my trip I was impressed by the new developments in all of them.

Established wineries are making better wines than ever, many of them real bargains. J. Pedroncelli has been making consistently fine, modestly priced wines; try the delightful 1981 Gamay Beaujolais (about $4), the well-balanced 1980 Chardonnay (about $8) and the marvelous 1978 Cabernet Sauvignon (about $6). One mid-sized winery whose wines have steadily improved is Simi; its current offerings, such as the superb 1980 Chardonnay (about $9) and 1981 Chenin Blanc (about $6) are top-notch. The line of superlative (but expensive) white wines from Chateau St. Jean now includes a reasonably priced, fragrant, fruity Vin Blanc (the 1981 is about $5). Other particularly good values include the light, fruity, spicy 1981 Buena Vista Carneros Spiceling (a blend of Johannisberg Riesling and Gewürztraminer; about $5), the crisp, herbaceous 1981 Kenwood Sauvignon Blanc (about $6), and the 1981 Dry Creek Fumé Blanc ($8).



RODICA PRATO

There's now a new emphasis on sparkling wines in the county. Sonoma's best-known producer has long been Korbel (the reliable Brut is about $8). But now there's also Sebastiani (their first release, a well-balanced Brut is $9, and Piper-Sonoma (a joint effort of France's Piper-Heidsieck and Sonoma Vineyards), whose first release is an elegant 1980 Brut (about $13). Soon Chateau St. Jean and Iron Horse will also be offering sparkling wines.■


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QUICK COOK

Grilled veal and leeks for spring

By MARTHA STEWART



"March comes in like a lion and goes out like a lamb," the old adage goes. Take advantage of one of this month's more lamblike days to bring out the barbecue for a taste of spring to come. Veal, grilled with mustard-herb butter and fresh leeks gets things off to a piquant start. Serve a dandelion salad with an almond-oil dressing. End with the first berries of the season topped with *crème fraîche* or heavy cream. Serves 4.

Veal With Mustard-Herb Butter

- 4 tablespoons butter, softened
- 1-1/2 tablespoons Dijon mustard
- 1 shallot, finely minced
- 1 tablespoon chopped parsley
- 1 tablespoon chopped chervil
- 1 tablespoon chopped chives
- Freshly ground pepper
- 4 veal scallops, pounded thin

1. Combine all ingredients for herb butter in small bowl and mix well. Keep at room temperature while preparing veal.
2. Grill veal over hot coals, turning every 30 seconds for about 1-1/2 to 2 minutes. Top with tablespoon of herb butter.

Grilled Leeks

- 8 to 12 small leeks
- 2 tablespoons butter
- 1 teaspoon salt
- Large pinch black pepper

1. Trim leeks and wash. Poach 10 minutes in boiling water to cover with butter and salt.
2. Drain. Grill about 5 minutes.

Salad With Dandelion Greens and Almonds

- 2/3 cup almond oil
- 4 tablespoons tarragon wine vinegar
- 1 tablespoon Dijon mustard
- Salt and pepper to taste
- 4 large handfuls of baby Bibb lettuce and dandelion greens
- 1/2 cup sliced, blanched almonds, toasted till golden

1. Combine all ingredients for dressing; mix.
2. Pour over greens and toss. Top with almonds.■

HEATHER TAYLOR



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GARDEN GUIDE

MARCH: With nearly 1,000 species to choose from, you'll find that Ficus plants offer a wealth of beauty and indoor dependability

By KEN DRUSE

There are many different Ficus, or fig plants, that you can grow indoors.

Ficus is an enormous genus of decorative foliage plants with nearly a thousand different species. Many make wonderful candidates for interior decoration. A member of the mulberry family, Ficus includes species that make terrific indoor trees, hanging basket plants, and, of course, the delicious edible fig.

Perhaps the best known of all the indoor figs is F. elastica, the "rubber plant." In nature this broadleaf evergreen can grow to 100 feet. Many hybrids of this Indian native have been bred for houseplants; the most common is F. elastica 'Decora.' It has leathery, bronze-green leaves 10 to 12 inches long. The rubber plant loves the full sun of the south-facing window, but as many houseplant enthusiasts know, it will tolerate considerably less light. F. elastica must be allowed to dry out between waterings—water until the water pours out the drainage holes, then allow the top 1 to 2 inches of soil to become completely dry.

Variegated varieties are also available, the best being F. elastica 'Doescheri.' It has a wide range of colors—from gray to green to creamy-white and even yellow.

F. lyrata is the "fiddleleaf fig," so named for its 12-inch quilted dark green leaves that are shaped like violins. In nature this wonderful houseplant with interesting gnarled stems grows to about 40 feet, but it is easily managed as a large shrub indoors. It likes to dry out between waterings and likes the filtered light of an east or west window.

F. benjamina is the magnificent "weeping fig" most commonly used as a small-leaved indoor tree. Once established, this plant will tolerate a wide variety of interior locations, and can even cope with air conditioning. It is often seen in offices and commercial spaces. It has slender 3- to 4-inch leaves that end in a point and hang from pendulous stems. A similar species, F. retusa, weeps less.

Both these figs have a potential problem that has prompted a frequent question to Garden Guide. It goes something like this: "I bought a small-leaved Ficus and it's dropping its leaves like crazy: what's wrong?" Ficus trees hate to be moved. When they are brought from the perfect environment of the greenhouse to the dry, low-light environment of the home, they compensate by loosing leaves. After a loss of about 50 percent the plants usually adjust, and once they do they are nearly indestructible. Ficus trees like to dry out between waterings and will tolerate a wide variety of light levels—but the more light, the more leaves they will have. Although they would love summering outdoors, it's best not to make them readjust to the move back indoors.

There are other interesting ficus for indoors. F. religiosa is a tree that is sacred to the Hindus and Buddhists. Its heart-shaped leaves end in a long "tail." F. pumila is the "creeping fig"—a tiny-leaved species that can climb walls in warm southern gardens or be grown as a hanging plant in the window garden. It should never be allowed to become completely dry. F. diversifolia is the "mistletoe fig," named for the fact that it is always covered with tiny



(Continued on page 174)

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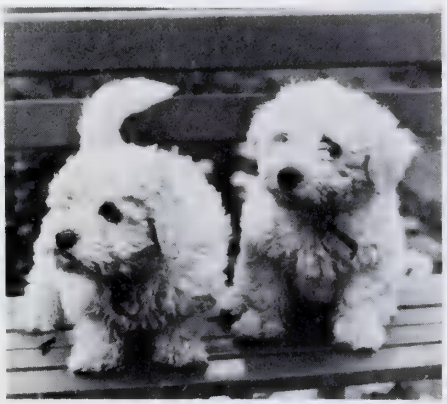
AT HOME WITH PETS

Teaching Puppies Manners Breeds Well-Adjusted Members of the Household

By MORDECAI SIEGAL

It is altogether likely that you and your new puppy are no longer on speaking terms. How many sacks of trash have been dragged into the living room? Has young Daisy drawn blood yet? What about all-night howling and soiled carpets? On the flip side, does the little dog recoil at the sight of your raised hand? Does she run when you enter the room? If we were discussing newlyweds one of you would be packed and waiting for a cab. Most puppy problems are preventable if the human family behaves properly.

Obviously, an obedience-trained dog behaves much better than one who isn't. But such puppy problems as nipping, biting, chewing, jumping and excessive barking are too often the result of humans unwittingly encouraging, and even teaching the dogs such undesirable behavior.



These Bichon Frise puppies get ice cubes, rather than old shoes, to satisfy their chewing instincts.

All the hollering you are capable of and all the smacking and swatting you can deliver will never get an animal to behave like an adult human being. What you want is a pet behaving like a dog, but in terms you can live with.

Apart from obedience training it is the way we relate to our puppies that teaches them how to behave, for better or for worse. If happiness is a warm puppy then reality is a wet one. Your new puppy adores you and everything else connected with you, including your shoes, socks, carpets, garbage bags and your leather-bound first editions.

It is quite upsetting, to be sure, to discover valuable objects chewed to ribbons by the owner of the two little eyes peering out from under the bed. But, did you or did you not give your pup an old sneaker to gnaw on or one of those latex chew toys shaped like some object in your home such as a pork chop or a rolled newspaper?

Puppies and young dogs have a great need to chew well into their first year of life. They are teething and often experiencing pain in their gums. Puppies also displace their feelings by chewing on something. Boredom and loneliness are other reasons for chewing. Do not give puppies things to chew that are facsimiles of valued objects. How can a puppy distinguish an old shoe from a new one or a latex toy from the real thing? Instead, leave a few ice cubes in a dish for chewing. They are harmless and help ease the discomfort. Try moistening a wash cloth and placing it in the freezer for an hour or two. Offer that when the pup begins to chew.

Nipping and biting may also be part of the teething problem or it may be related to temperament. Either way it is never a good idea to place your hand or finger in a puppy's mouth when playing. To do this is to teach her to bite. It may be fun when she's a puppy but will be a horror when she's a full-grown dog.

We teach our puppies to jump on us by lifting them to our laps in response to their jumping on our legs. It is an unintentional reward for doing the wrong thing. When you

(Continued on page 136)

IRA S. GAREY



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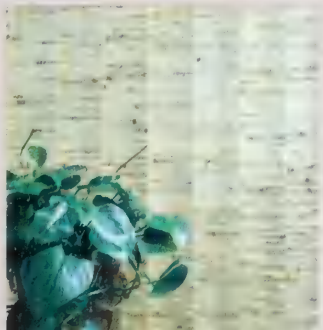
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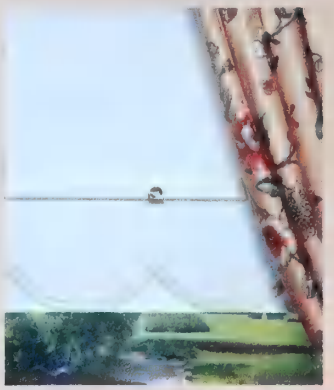


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PETS

Continued from page 134

allow your dog to sit in your lap whenever he is excited you are not only teaching him to jump on you but also to sit on the furniture. To prevent this, sit on the floor when holding the puppy. You may then allow him to crawl and climb on you. He then begins to associate jumping on you only when you are on the floor. You must be consistent. It is not logical to allow a dog to jump on you but not on others.

Sometimes dogs are encouraged to bark by receiving a favorable response to this behavior. It is cute when a small puppy barks at its master when given a command. The human laughs and then pets the puppy. However, this may lead to excessive barking and "talking back" when given a command. Avoid this at all costs. It is much easier teaching a dog not to bark in the first place than trying to solve the problem later on.

So many puppy problems arise from boredom or anxiety which are the result of being left alone for excessive periods of time. Destructive behavior stems from this. Crating your dog when leaving your house is effective but only humane for a short period of time. Buy a wire cage large enough for the dog to stand and turn around in. However, it's best not to leave the puppy alone.

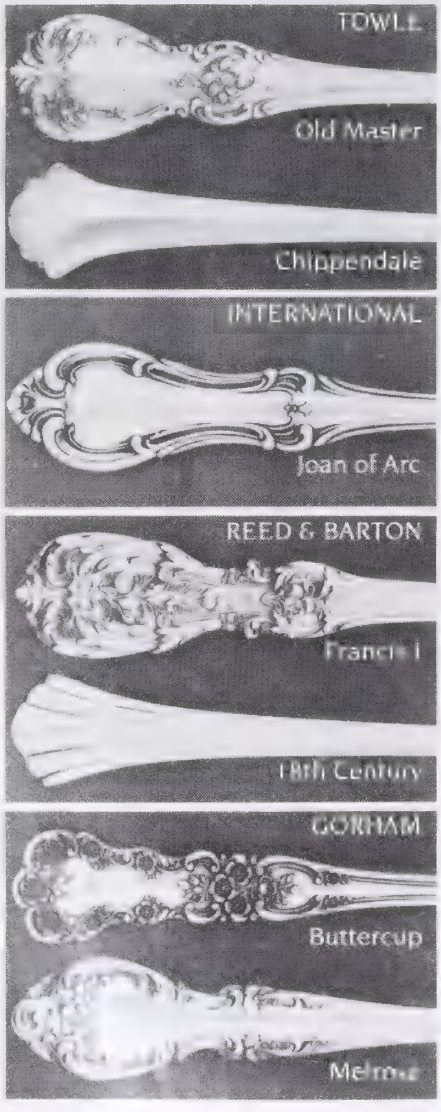
Dogs are the most trainable of all animals. Most want to please their human families and respond with love and trust. Your puppy can learn quite easily to live in your home on your terms if you understand the basics of obedience training. One re-

(Continued on page 150)

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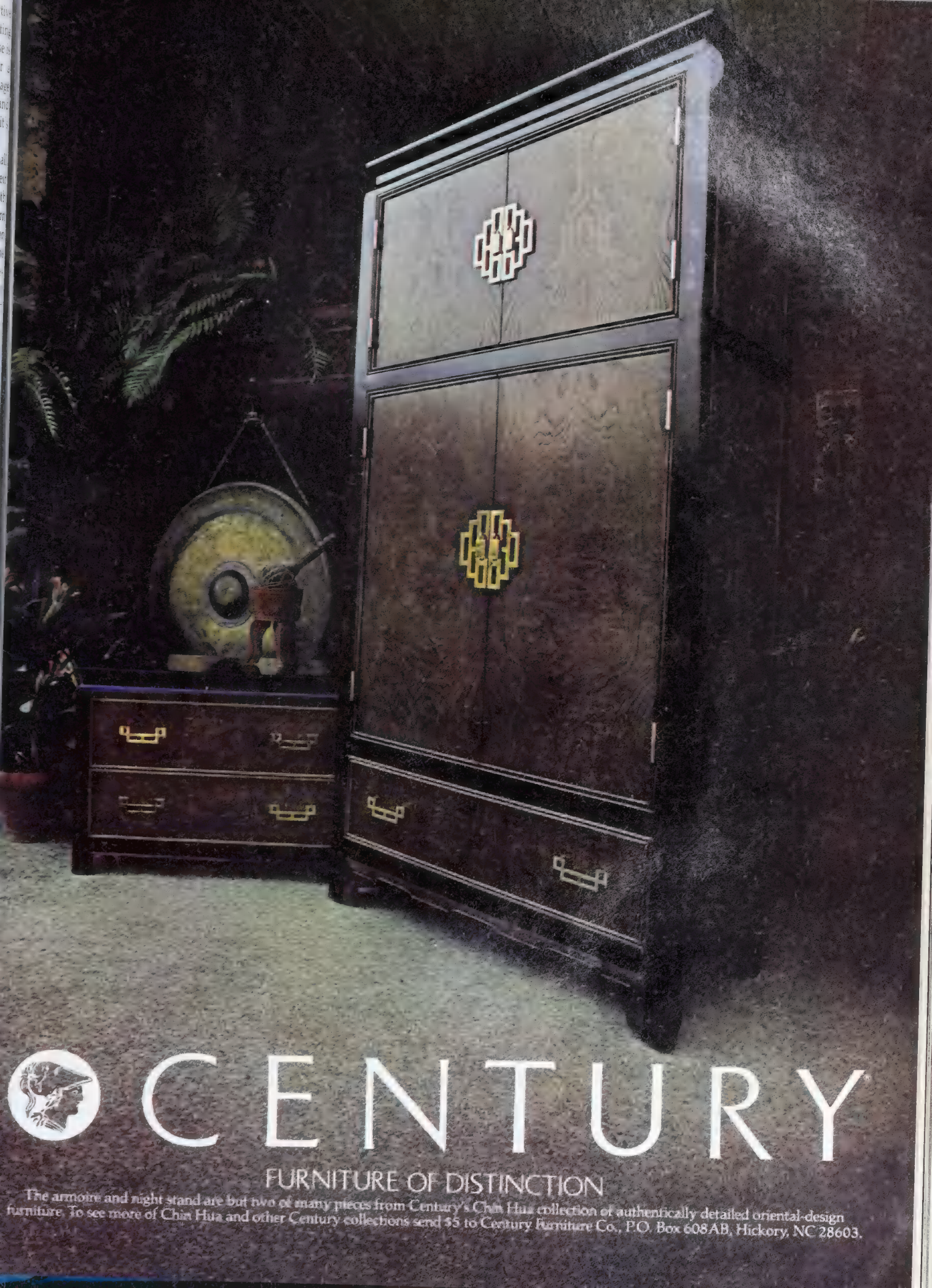
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A GREAT REVIVAL

Continued from page 93

welcome to knock on the wide door of Kirkwood to see the inside of this magnificent pillared mansion. Southern hospitality, ever present, permits total strangers to come in and hear the story of this ambitious restoration.

One of Kirkwood's earliest visitors during its restoration was Rex Reade, president of the Rust-Oleum Corporation. He was so impressed by the elegance with which the house was being refurbished and the enthusiasm the Swayzes brought to their task that he was inspired to set up an awards program in collaboration with the National Trust to encourage more restoration across America. In 1981 The National Trust Honor Awards, sponsored by the Rust-Oleum Corporation, designated Kirkwood a winner.

Begun in 1860 by a young businessman, Foster Mark Kirksey, Kirkwood was a romantic dream that was interrupted by the outbreak of the Civil War. Says Roy Swayze, "Imagine my feeling when I first entered this old, deserted antebellum house and found the clothing, furniture, pictures, letters, business papers and artifacts of the house's former occupants strewn about as if they had only stepped out for a few moments." Mr. Swayze bought Kirkwood with most of its original furnishings intact, though the house itself was in a state of almost irretrievable decay. The delay in its construction meant that important details were left unfinished—"details" like a cast-iron balcony railing that was never installed and contributed to the death-by-falling of one of the house's early guests. The railing was one of the first additions the Swayzes made.

Like the Swayzes, Roland and Terri Monette have been restoring their Greek Revival plantation house *(page 90)* for several years. "We started the work on 'Pippen,' as this house is called, by replacing 188 windowpanes!" says Mrs. Monette. Built in 1853, the original structure and its 5,600 acres were typical of working plantations in the Eutaw area. Original brick walks and patios were uncovered when the Monettes turned up their lawn for replanting. Until 1980, Pippen still had no electricity; fireplaces were its only source of heat. To date the Monettes have done all the work themselves.

Motivated by their passion for historical architecture, Walter and Trisha Griess saved a miniature temple that is pure Greek Revival *(page 91)*. Built in 1836 and used as a gaming house by local gamblers, it had been abandoned nearly 50 years when the Griesses acquired it. Coffered ceilings in the porch and carved fretwork by the doors are some of the remaining details of superb elegance that make the restoration effort endlessly rewarding.

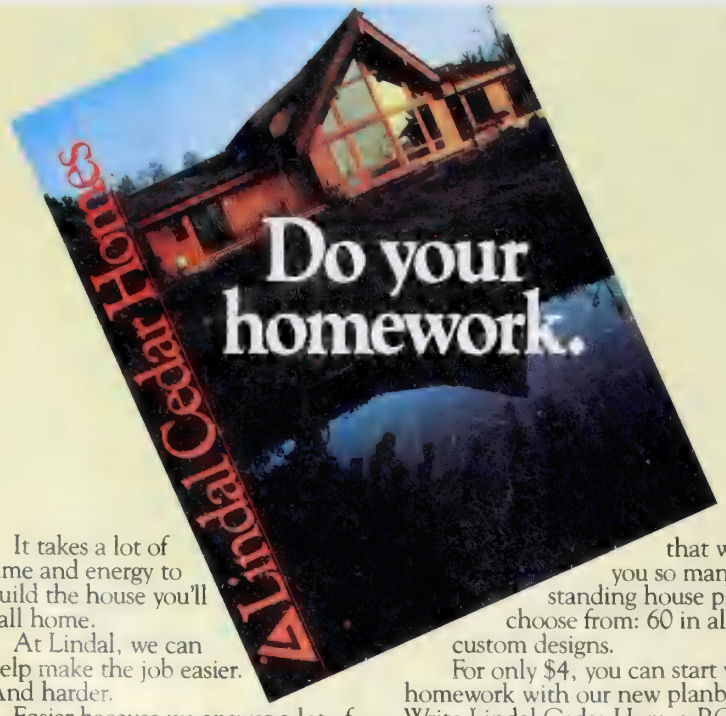
A grand circular stairway *(page 91)* graces the traditional center of the "Creole-style raised cottage" owned by Reverend William Dennis and his family. Built in 1847, the house had weathered poorly by the time the Dennises began restoration. Influenced by the house's exotic architecture, they placed the kitchen and dining area slightly below ground level and apportioned the upstairs level to tiny rooms.

Rosemount *(page 91)* is an example of the truly gracious style Greek Revival achieved. Built in 1832, the house rose to a cupola—very much in fashion then—which afforded a breathtaking view. It was an experience not to be missed, for all who visited the great house on its star-shaped knoll. Even today there are Eutaw residents who remember stories of the elegant balls held at Rosemount . . . rooms filled with laughter and candlelight, lawns colored with pink roses and fabulous peacocks.

"With such exciting early buildings as the town retains," wrote author-historian Clay Lancaster, "it is to be hoped that future buildings . . . will make of Eutaw a community as attractive and as desirable a place to live in as it once was."■

—ROBERT HOUSEMAN

HOB 33G



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Individually these miniature vases are fascinating. For each is *entirely different*, varying in size and shape as well. Indeed, these 25 vases have such variety that, when you show them to friends, they may think you acquired them on a trip around the world. Yet, even if you had traveled to all these countries, you could never duplicate this collection. For these vases have been created exclusively for this series . . . and are *available nowhere else in the world.*

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These miniature vases will not be offered in any stores. They are available exclusively through The Franklin Mint, by direct subscription. As a subscriber, you will receive your vases at the rate of one per month, and you will be billed $27.50 for each on the same convenient monthly basis. Furthermore, this advantageous price is *guaranteed* despite foreign currency fluctuations.

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(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

● *Page 24:* **Ceramic pieces** made by Barbara Eigen are safe in oven, microwave, dishwasher and freezer—Eigen Arts (M), 579 Broadway, New York 10012; Bloomingdale's (R), 1000 Third Ave., New York 10022; Macy's (R), Herald Square, New York 10001. **Pattypan squash,** 6 by 5 inches; **acorn squash,** 7½ by 5 inches—Eigen Arts (M), 579 Broadway, New York 10012. **Bamboo flat basket with handle from China,** 19 by 16 inches—Potcovers (T&R), 101 W. 28th St., New York 10001. **Bamboo painted swan basket,** 21 by 11 inches—Potcovers (T&R), 101 W. 28th St., New York 10001. **Marbleized bucket,** 8¼ inches deep; top diameter, 9½ inches—Henri Bendel's, 10 W. 57th St., New York 10019. **"Boxket" of pine and natural wood,** 7 inches deep—N. S. Gustin Co. (T), 225 Fifth Ave., New York 10010 at Henri Bendel's (R), 10 W. 57th St., New York 10001; Bloomingdale's (R), 1000 Third Ave., New York 10022; J. L. Hudson's (R), 1206 Woodward, Detroit, MI 48226. **Terra-cotta bowl from Mexico**—Potcovers (T&R), 101 W. 28th St., New York 10001. **Tart trays in assorted colors**—Gordon Foster (R), 1326 Third Ave., New York 10021.

● *Page 26:* **Crystal section glass and crystal Sweetheart container**—Iittala USA (M), 225 Fifth Ave., New York 10010 at Marimekko (R), 7 W. 56th St., New York 10019. **Log cabin basket with twig handle,** 10 inches square—Potcovers (T&R), 101 W. 28th St., New York 10001. **Ceramic basket** from Italy, 14½ inches in diameter, 12 inches high—Scafati & Co. (T), 225 Fifth Ave., Room 806, New York 10010 at Henri Bendel's (R), 10 W. 57th St., New York 10019. **Leaf bowl** by Barbara Eigen is dishwasher safe, 11½ inches wide by 7 inches high—Eigen Arts (M), 579 Broadway, New York 10012. **White batterware bowl in stoneware,** 13½ inches in diameter; **wreath,** 19 inches in diameter—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Peanut basket,** 21 inches long, 10 inches high, hand-dyed—Potcovers (T&R), 101 W. 28th St., New York 10001. **Spongeware bowl**—Johnny Jupiter (R), 884 Madison Ave., New York 10021.

SMALL LIVING SPACE

● *Pages 94–97:* **All fabric on chairs and sofa, table runner and glasses by Marimekko; Comb Stripe comforter and sheets by Marimekko for Dan River**—Marimekko (R), 7 W. 56th St., New York 10019.

WAKE-UP POWER OF WHITE

● *Pages 106–111:* **All furnishings from Bloomingdale's interior design department**—Bloomingdale's (R), 1000 Third Ave., New York 10022. **All fabrics**—Quadrille (T), 979 Third Ave., New York 10022.

● *Pages 106 and 107:* **Dolnick painting**—Gimpel and Weitzenhoffer (R), 1040 Madison Gallery, New York 10021. **Horse weather vane**—Custom Pedestals and Wall Wedges (R), 242 W. 30th St., New York 10001. **Stewart plate, blue-glazed porcelain plate, red lacquer box**—Gordon Foster (R), 1322 Third Ave., New York 10021. **Porcelains**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Mohair throw and baskets**—Bloomingdale's, 1000 Third Ave., New York 10022.

● *Pages 108 and 109:* **Zinc pigeon architectural ornament,** $750—American Primitive (R), 242 W. 30th St., 5th floor, New York 10001. **Carved wood, birdcage, folk art box**—Eggs & Tricity (T), 979 Third Ave., New York 10022. **Carved and painted wood dog**—Jay Johnson (R), 1044 Madison Ave., New York 10021. **Basket**—Made in America (R), 1234 Madison Ave., New York 10028. **Lettuce plates, porcelains**—John Rosselli (T), 255 E. 72nd St., New York 10021.

● *Page 109 top:* **Embroidered tablecloth**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Large square pillow with stenciled corners**—Eggs & Tricity (T), 979 Third Ave., New York 10022. **Red lacquer apple and porcelain pear**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Painted tray**—Cache-Cache (R), 758 Madison Ave., New York 10021. **All flowers and plants**—Artistry in Flowers (R), 29 Hampton Road, Southampton, NY 11968.

● *Page 110:* **All linens**—Frette (R), 787 Madison Ave., New York 10021. **All-white antique candlewick bedspread,** c. 1830, New England, 96 by 104 inches—Jay Johnson (R), 1044 Madison Ave., New York 10021. **Slate-blue throw and white mohair throw**—Bloomingdale's (R), 1000 Third Ave., New York 10022.

● *Page 111:* **Pitchfork**—American Country Store (R), 969 Lexington Ave., New York 10021. **Rag rug, mirror, towel rack, basket, towels**—Bloomingdale's (R), 1000 Third Ave., New York 10022.

PARTY-READY HOUSE

Designer: Gerrie Bremermann, 1530 Washington Ave., New Orleans 70130.

● *Page 112:* **Dhurrie rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Baskets**—Bargain Bouquet (R), 5240 Magazine St., New Orleans 70115. **Plants**—The Sunporch (R), 701 Eleonore St., New Orleans 70115.

● *Page 116:* **Woven trunk**—Tom R. Collum Designs Inc., 7219 Perrier St., New Orleans 70118. ■

INSURING YOUR HOME'S "REAL" VALUE

An Expert Explains the Options

By HARVEY HARRIS

When William Kohlmer bought his dream house a decade ago in the scenic Sycamore Canyon area of California, he envisioned weekends spent by the pool and Sunday barbecues galore. The 45-year-old engineer seemed to do everything right over the years as he settled into the life of a homeowner. The house was painted and maintained with clocklike regularity. His lawn became the envy of his neighbors. "Our home," he reflects, "was appreciating in market value to where it easily had resale potential that was at least twice the purchase price."

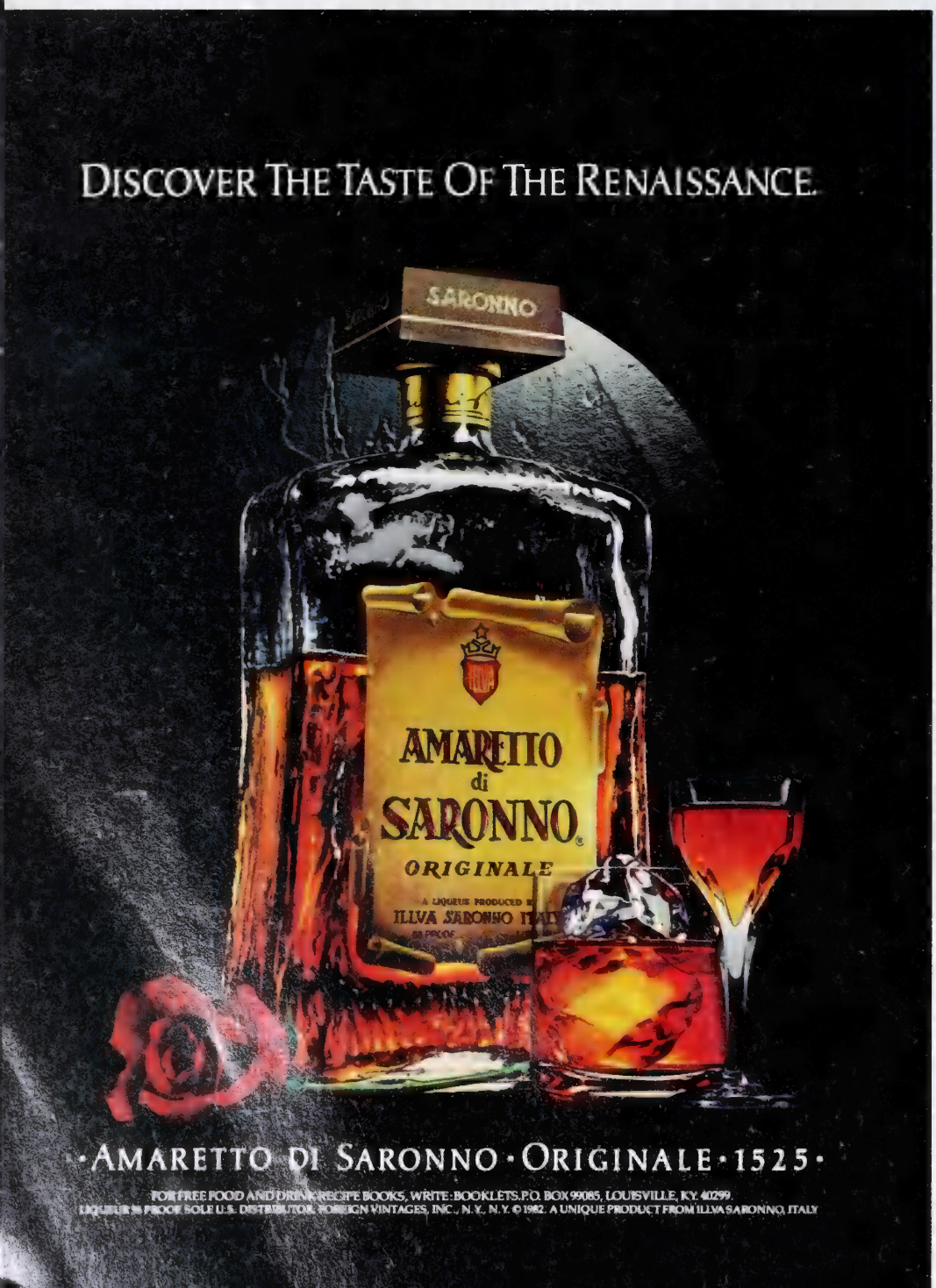
Then, disaster struck—a virtual fire storm raced over the mountains destroying 195 homes and causing an estimated $26 million in damages. For the Kohlmers and many of their neighbors all that remained were scarred chimneys and foundations.

Their initial shock at the destruction was nothing compared with the trauma that seized them when they learned of the replacement costs. Their insurance policy would not begin to cover rebuilding. The Kohlmer family had failed to upgrade their insurance sufficiently to match the accelerated spiral of inflationary costs. Though their policy had been increased, it still did not cover the escalated building costs. Mr. Kohlmer was not alone.

Some 96 percent of the residents whose homes were destroyed had been underinsured on both the structures and their contents, according to a report by the Independent Insurance Agents of Santa Barbara. The California report notes that less than four percent of the insured were fully protected. Ultimate losses, in many cases, ran to nearly 65 percent of construction value. The disaster provided another eye-opener: Many were even more underinsured on their dwellings' contents than on the buildings themselves.

Why? Because, according to the insurance report, people accumulate personal property over a period of time and fail to realize "the amount of what they have as well as present day prices." When did you last check the insurance on your dwelling and its contents? Have you done your homework on the replacement value of your one-of-

(Continued on page 144)





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INSURING YOUR HOME

Continued from page 142

a-kinds, heirlooms and collectibles?

The Insurance Information Institute (the industry's educational arm) notes that purchasing homeowners insurance is more than a "buy and good-bye" situation, particularly when there is a built-in inflationary factor in our economy. Like the Kohlmer family, a majority of homeowners in the United States are courting financial disaster as a result of failing to keep up their household and property insurance. A study by Equifax Services, Inc., consultants to the insurance industry, confirms that 66 percent of all American homes are dramatically underinsured.

The story of underinsured property owners who gain 20/20 hindsight after a disaster strikes is one that is repeated countless times every day across the country. "We should have been insured to $125,000," laments a Cleveland executive whose home was hit by fire. "We only had $75,000." And in New York a noted businesswoman, whose residence was burglarized, moans, "I let the policy lag on my Steuben and Staffordshire china. I lost nearly $10,000."

A Long Island, New York, homeowner paid $233 in 1973 for a homeowners insurance policy that covered the home for $45,000. By last summer, the premium had increased to nearly $500 because the house had to be insured for over $75,000, reflecting the most recent replacement value. Replacement value is the amount of money it would take to *rebuild* the same house at today's prices. It is not to be confused with market value—the amount that the house could be *sold* for. Many homeowners have failed to increase their coverage sufficiently because they confuse market value with replacement value. They face potentially serious financial consequences in the event of a major loss.

In most states, a home must be insured for at least 80 percent of replacement value to qualify for the full replacement cost of any partial loss. Lacking this amount of coverage, the insurance company will pay either the replacement loss—less depreciation—or a portion of the current replacement value.

The key question in ascertaining your insurance coverage is will you be satisfied with the settlement in the event of loss? You should review the crucial 80 percent replacement value clause in your insurance contract with your agent now. You can find building costs by checking with architects or contractors and your insurance company. If you have antiques, costly paintings, heirlooms and valuable collections, it may well be worth bringing in a knowledgeable professional to assess your needs. The independent appraiser can give you an up-to-date estimate.

Ask your friends and neighbors for recommendations of appraisers. A local firm can exert more leverage in handling your claim with the insurance company. Get more than one estimate of charges. For the most part, homeowner policies are offered as packages. They provide several kinds of protection in one contract for a single premium.

The typical homeowners policy generally covers furniture, clothing and most other personal belongings for actual cash value—original cost less an amount subtracted for depreciation at the time of the loss.

A "replacement cost coverage" policy has been introduced in recent years which has found wide appeal. This coverage provides for the cost to replace the lost items without subtracting anything for depreciation in personal property. Along with the actual cash value policy, however, it provides only limited

(Continued on page 146)





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INSURING YOUR HOME

Continued from page 144

coverage of furs, jewelry, silver and valuables, including small boats.

The advantage of replacement cost insurance is that, usually, you get whatever amount is necessary to obtain a new item at current prices. If your $800 color television set is stolen, subject to some limitations, your insurance carrier will reimburse you for a similar item at today's cost. Due to the higher payoff, the cost of this coverage is more. This added protection increases the cost of the standard homeowners policy by approximately 15 percent. For a condominium owner or a renter, the cost of the coverage on the belongings increases approximately 35 percent.

There are four basic types of homeowners policies: Basic (HO-1), Broad (HO-2), Special (HO-3), Comprehensive (HO-5). The following chart details the kinds of losses covered.

(Continued on page 148)

KINDS OF LOSSES COVERED	TYPE OF POLICY			
	HO-1	HO-2	HO-3	HO-5
▪ Fire or lightning	■	■	■	■
▪ Loss of property removed from premises endangered by fire or other perils	■	■	■	■
• Windstorm or hail	■	■	■	■
▪ Explosion	■	■	■	■
▪ Riot or civil commotion	■	■	■	■
▪ Aircraft	■	■	■	■
• Vehicles	■	■	■	■
• Smoke	■	■	■	■
• Vandalism and malicious mischief	■	■	■	■
• Theft	■	■	■	■
• Breakage of glass constituting a part of the building	■	■	■	■
• Falling objects		■	■	■
• Weight of ice, snow, sleet		■	■	■
• Collapse of building(s) or any part thereof		■	■	■
▪ Sudden and accidental tearing apart, cracking, burning, or bulging of a steam or hot water heating system or of appliances for heating water		■	■	■
▪ Accidental discharge, leakage or overflow of water or steam from within a plumbing, heating or air-conditioning system or domestic appliance		■	■	■
• Freezing of plumbing, heating and air-conditioning systems and domestic appliances		■	■	■
• Sudden and accidental injury from artificially generated currents to electrical appliances, devices, fixtures and wiring (TV and radio tubes not included)		■	■	■
▪ All perils except flood, earthquake, war, nuclear accident and others specified in your policy. Check your policy for a complete listing of perils excluded.				■
	■ DWELLING		■ CONTENTS	

SOURCE: INSURANCE INFORMATION INSTITUTE

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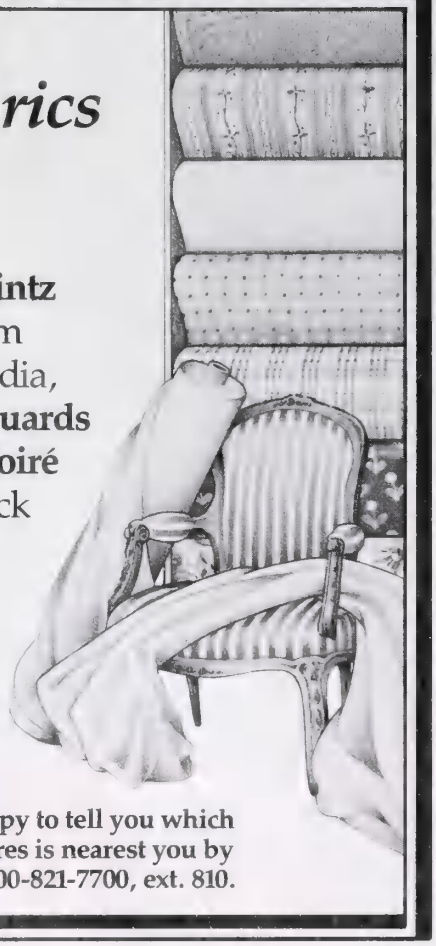
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INSURING YOUR HOME

Continued from page 146

If you live in an area that is vulnerable to flood damage keep in mind that this form of insurance is excluded from all homeowners policies. It is available, however, under a federally subsidized flood insurance program—provided your community is eligible.

Ask your insurance agent about home safety devices that might lower your premium cost. These include such items as burglar alarms and smoke detectors. You can also lower your premiums by taking higher deductibles—the amount that you agree to absorb in case of some kind of loss. A $1,000 deductible, for example, can reduce your premium by as much as 35 percent. In addition, your higher deductible may also increase your tax deduction for 1983 under recently passed legislation. Congress mandated that only the amount of yearly losses in excess of 10 percent of adjusted gross income will be deductible. Previously there was no floor. Insurance companies can charge less when deductibles are higher because they avoid handling small claims which often cost as much to investigate and adjust as larger ones. Remember: The first $100 of each loss is not deductible.

One final word to the wise: Take an inventory of your household contents in the event you ever need to file an insurance claim.

For a free insurance guide, "Home Insurance Basics," send a self-addressed stamped envelope to Publications Service Center, Insurance Information Institute, Dept. HB, 110 William St., New York, NY 10038.■

Consumer advocate Harvey Harris is a specialist on personal money management.

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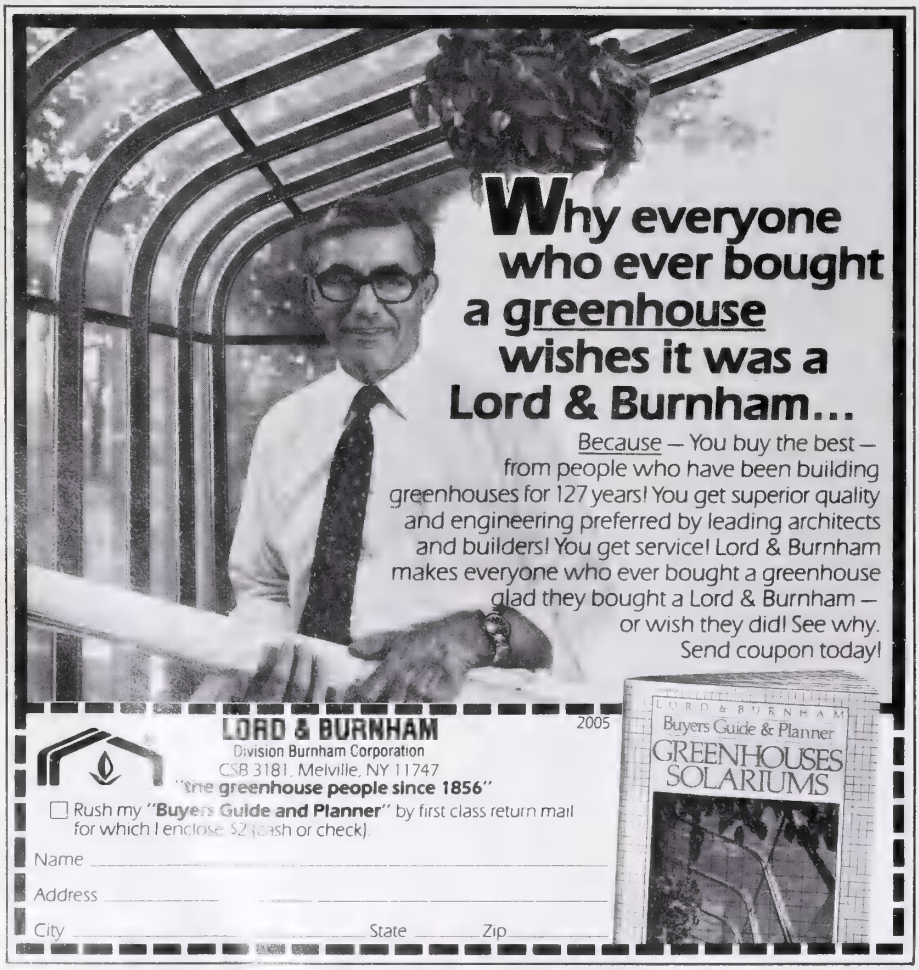
ARCHITECTURAL WONDER

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this agency is empowered by an act of Parliament to preserve, maintain and open to the public, houses of outstanding historical interest.

The castle is considered one of the trust's most noteworthy properties not only for its eccentric and legendary background, but because few other houses in the British Isles have such beautiful settings. There are wide views of giant oaks, beeches, azaleas, rhododendrons, open glades carpeted with seasonal flowers and picturesque Strangford Lough (lake). In addition, the grounds contain priceless holdovers from the past such as a sawmill, corn mill, tower house (c. 1610), temple and a neolithic burial chamber.

Castle Ward would seem to refute the old adage that "a house divided against itself cannot stand." The bizarre structure is still standing in excellent condition after more than 200 years. The same, however, cannot be said for the marriage that inaugurated it. Unable to recover from its stormy beginnings, the relationship fell apart a few years later.■



PETS

Continued from page 136

wards good behavior with praise and enthusiastic approval. Bad behavior is rewarded with physical corrections such as shaking the puppy while saying "no" in a stern voice or jerking the dog's leash. A harsh-sounding noisemaker such as a soda can with pennies in it also does the job. It never pays to be physically abusive. It does not teach anything.

Puppyhood presents humans with the best opportunity to create the most desirable behavior in their dogs. Pay attention to your own behavior in front of your puppy. She's got her eyes on you and it's more than puppy love.■

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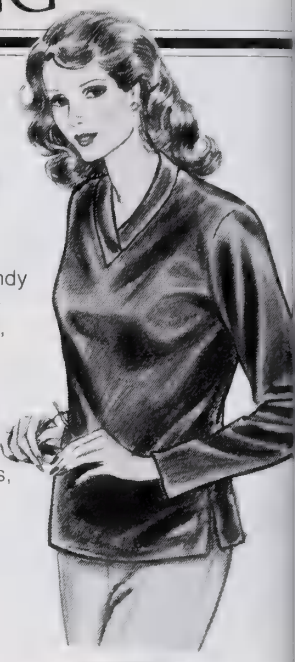


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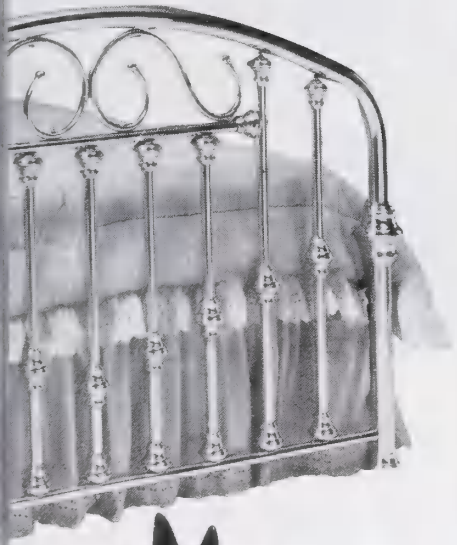
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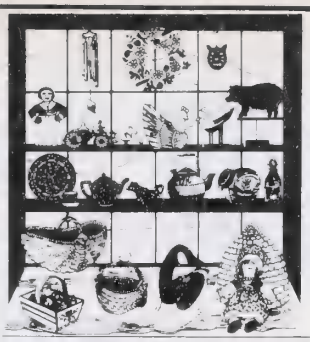


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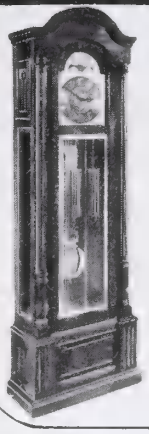
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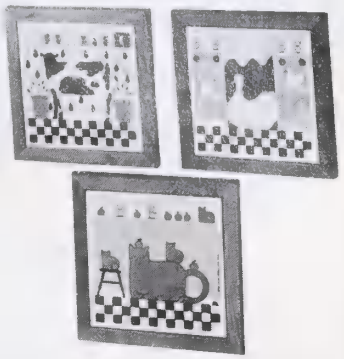
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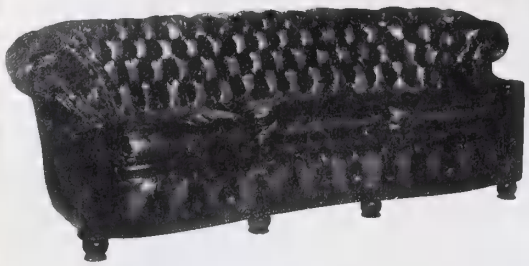
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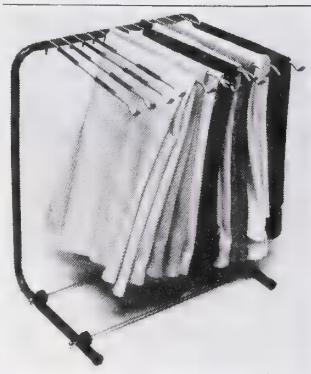
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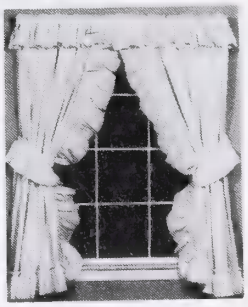
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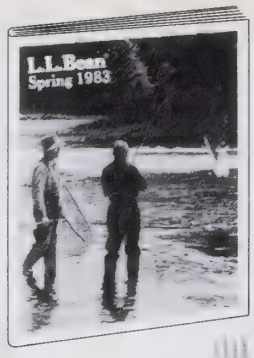


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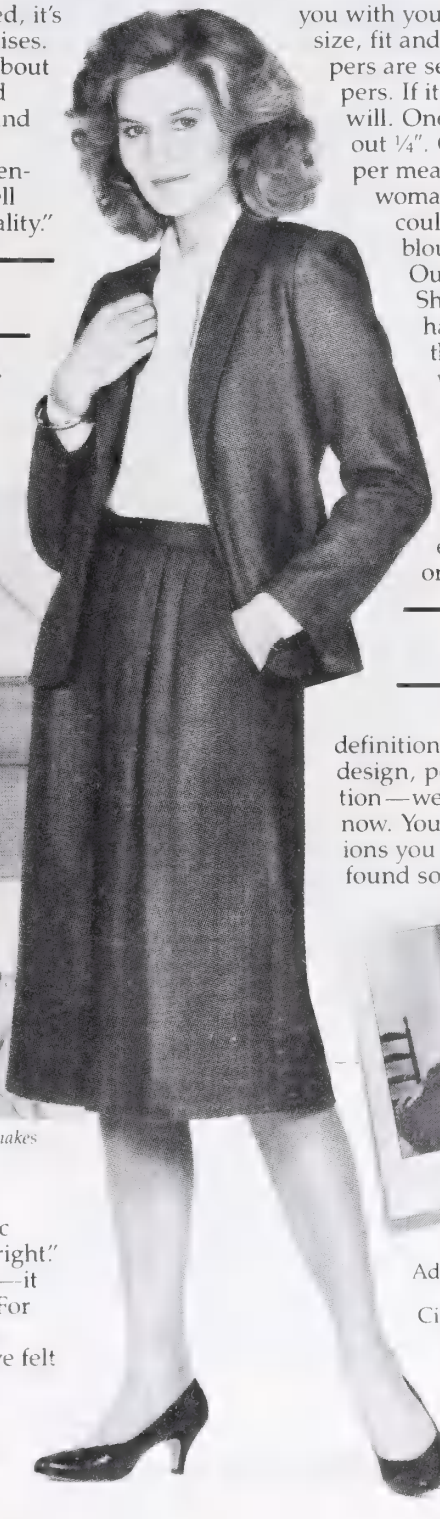
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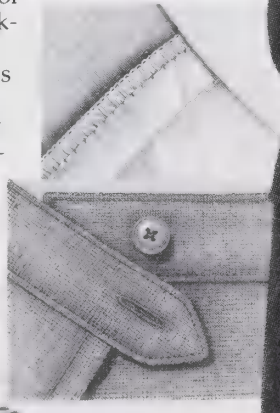
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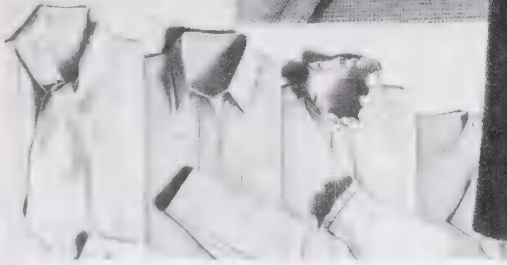


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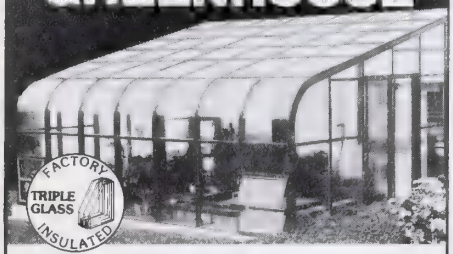
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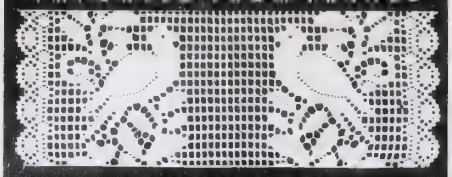
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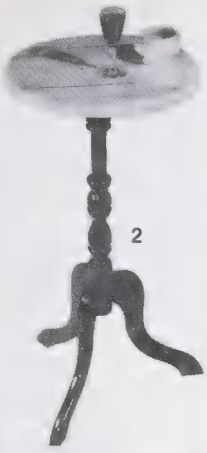
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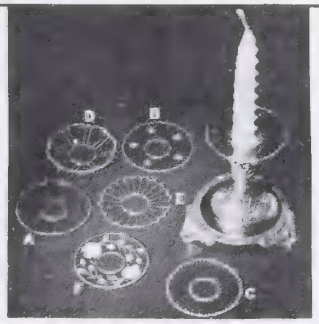


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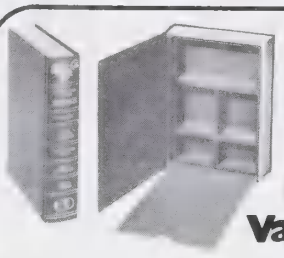
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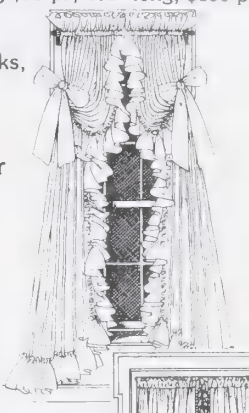
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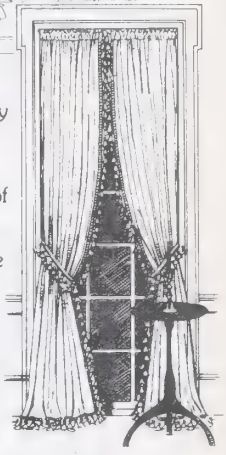
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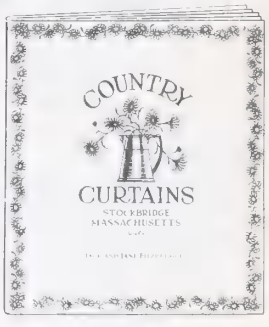
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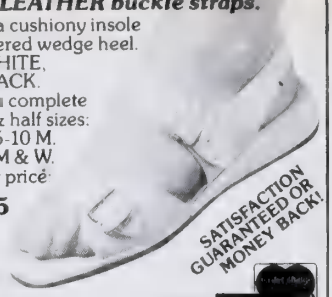
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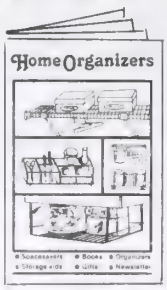
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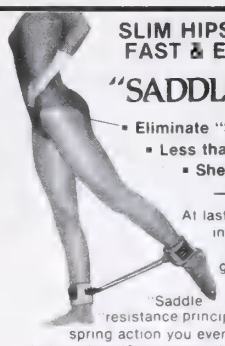
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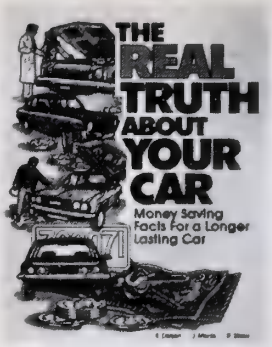
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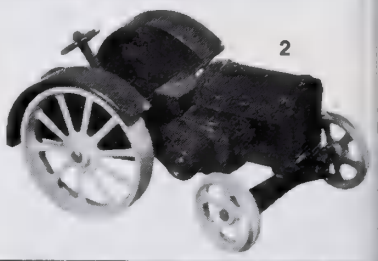
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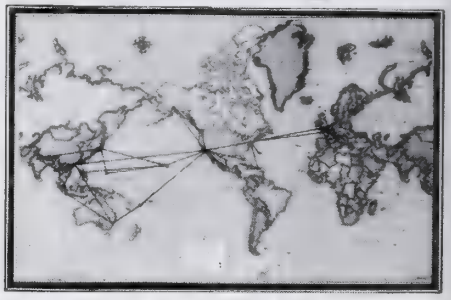


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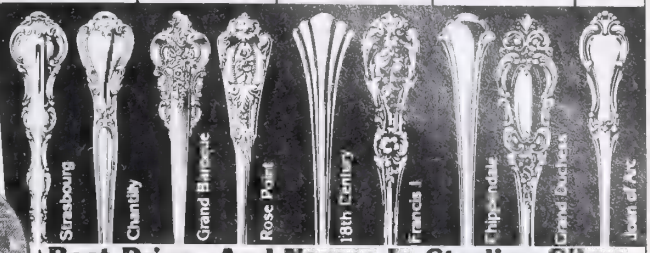
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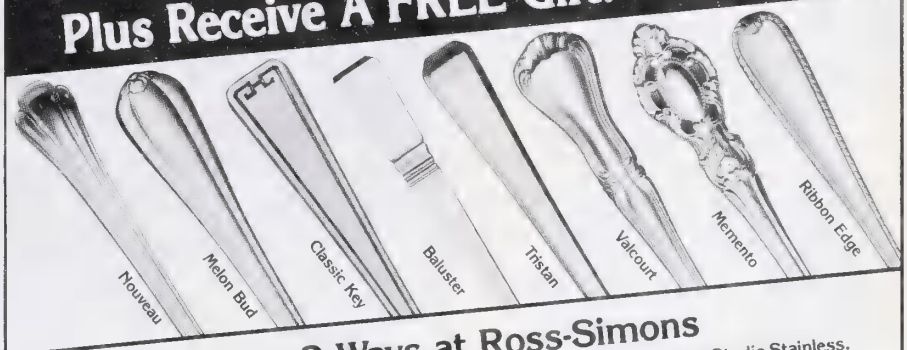
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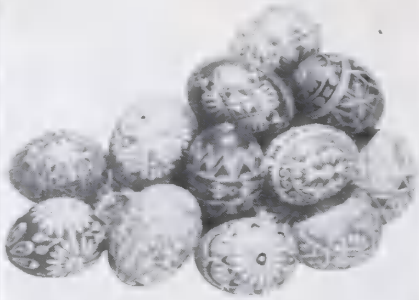
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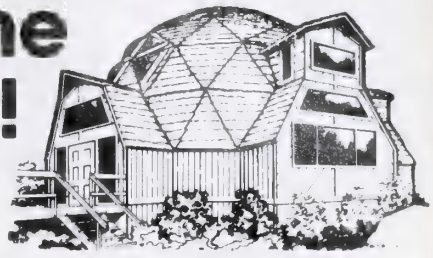


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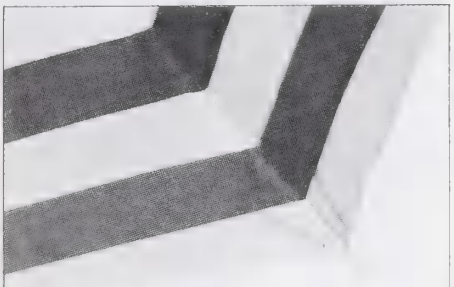
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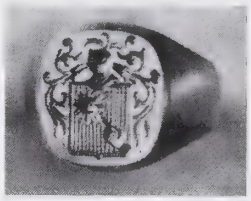
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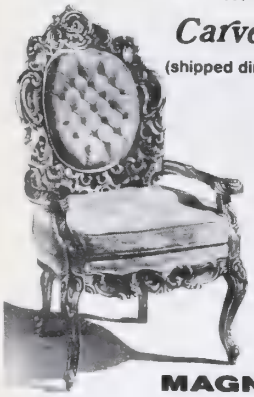
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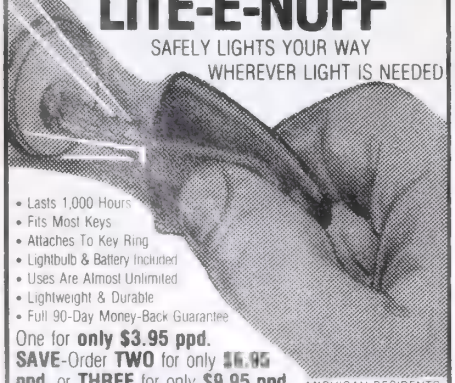
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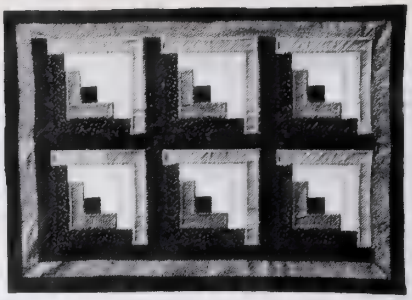


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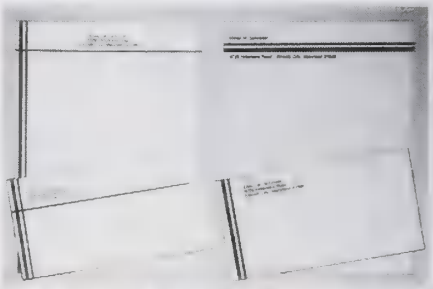
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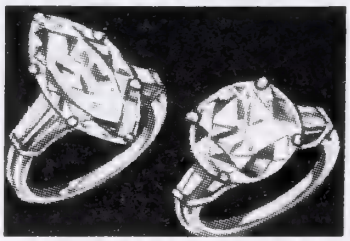


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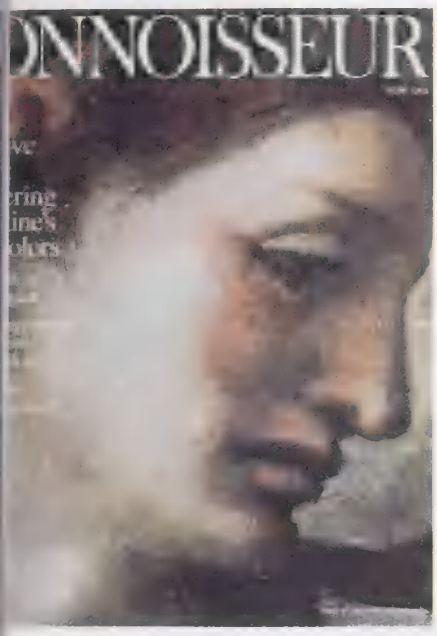
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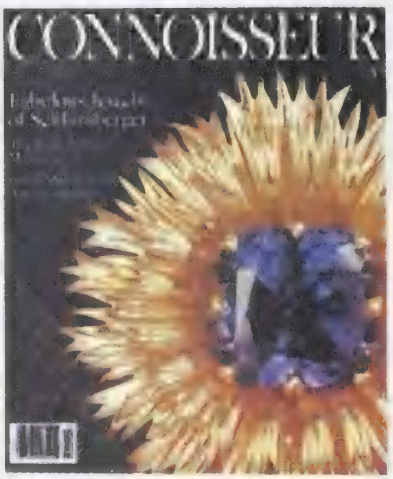
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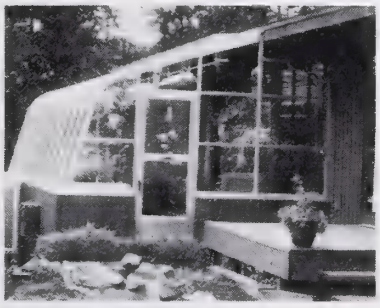
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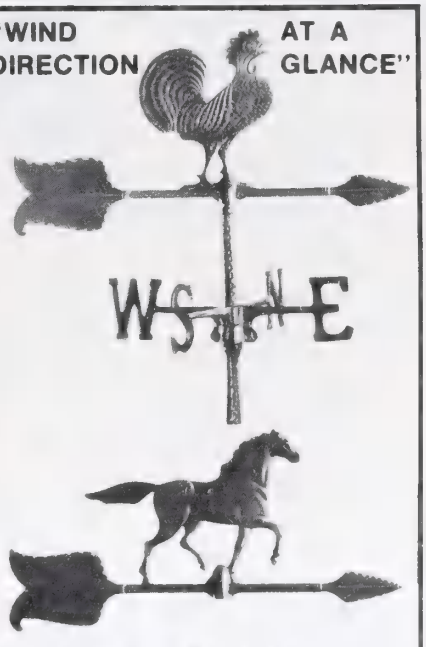
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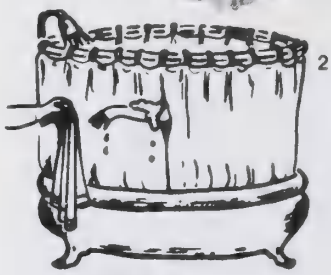
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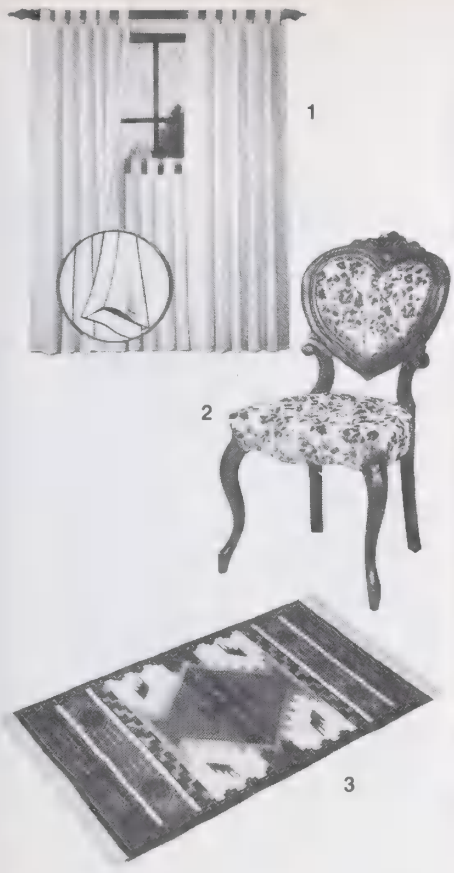
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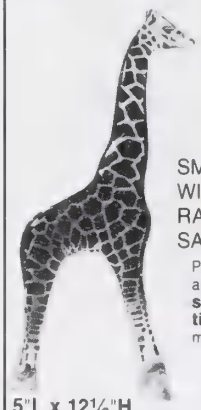
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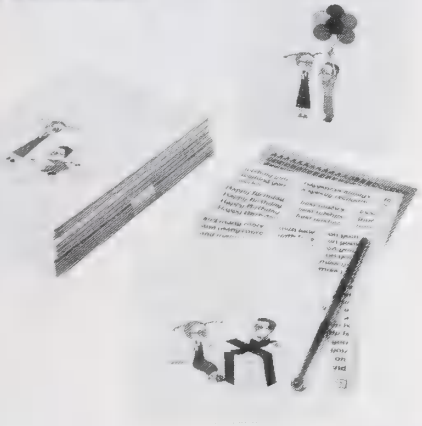
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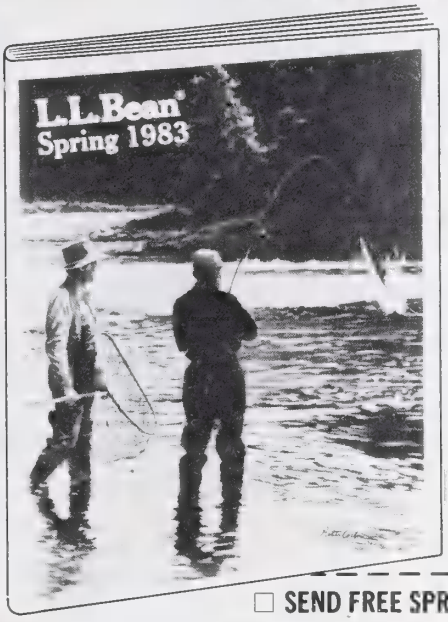
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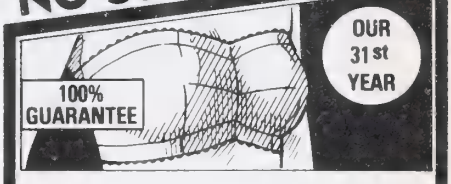
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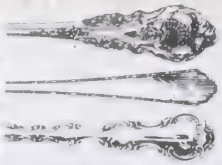
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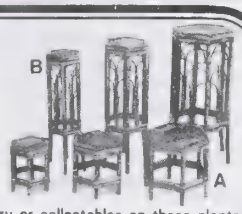
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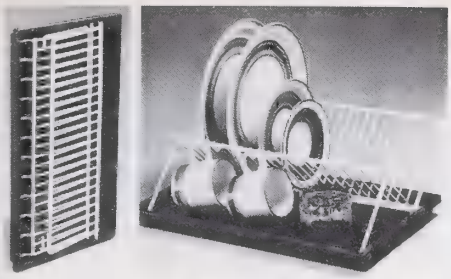


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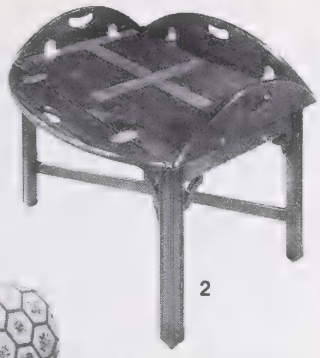
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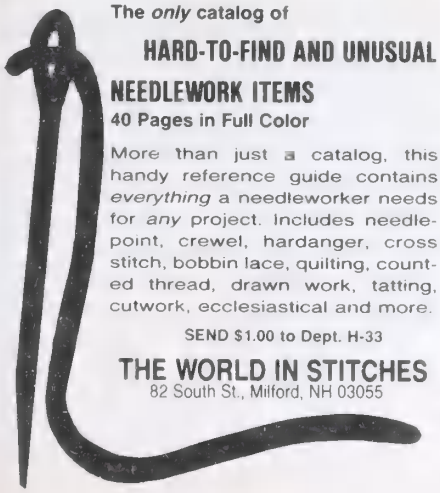


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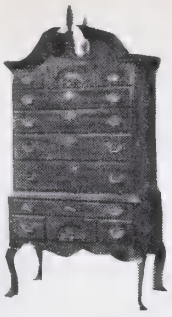
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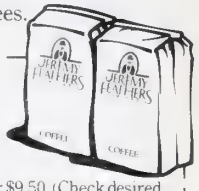
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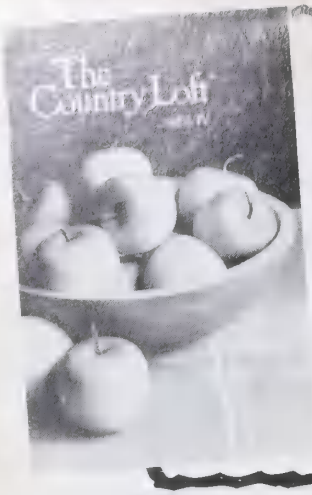
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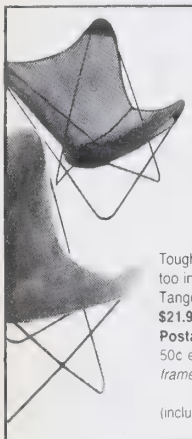
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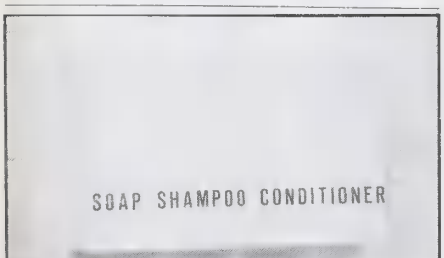
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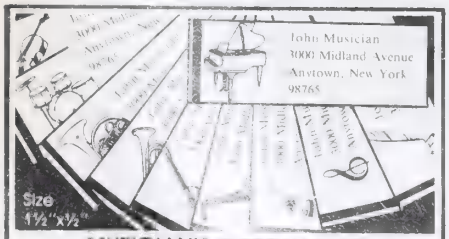
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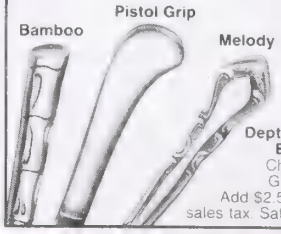
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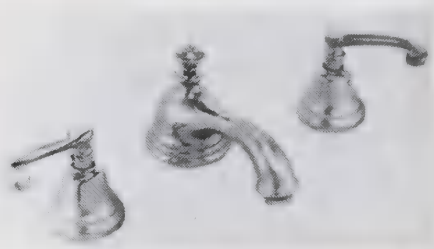
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3



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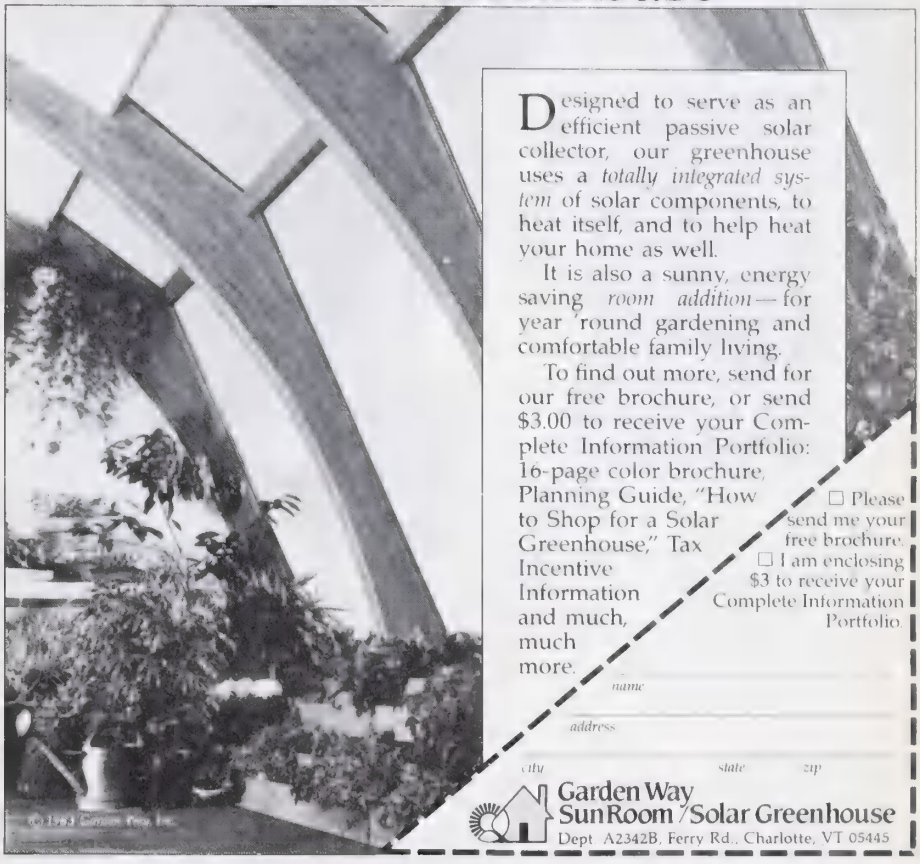


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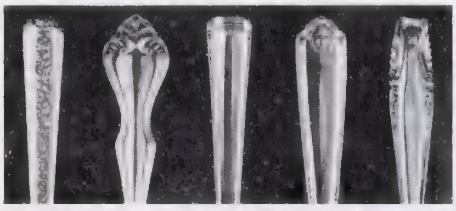
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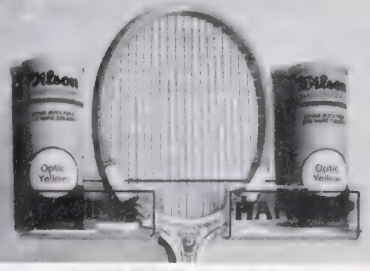
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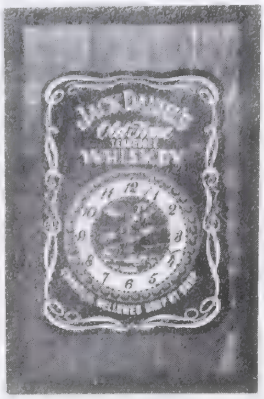
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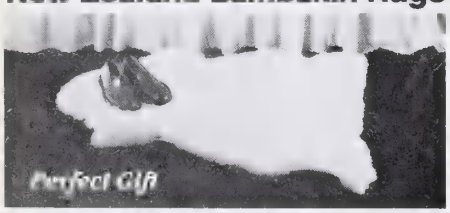
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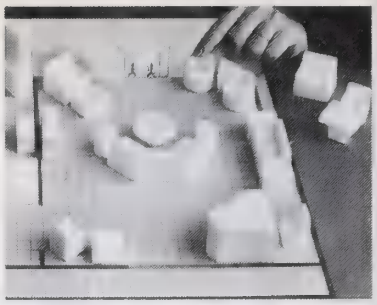
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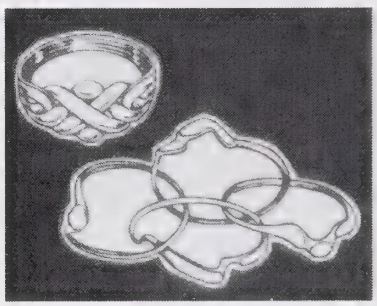




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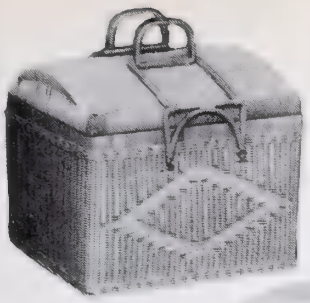


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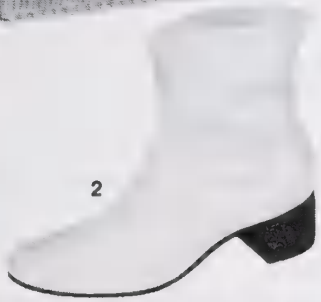
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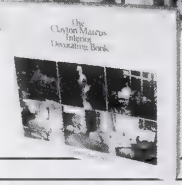
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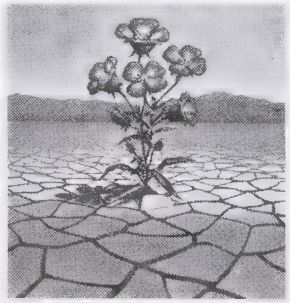
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DECORATING & DESIGN

Continued from page 21

provides physical and emotional refuge. My dream was to translate the feeling of being at home."

While you may not necessarily spend a night at No. 1022 on your next visit to New York, there are many ideas within the four suites applicable to your own bedroom at home. Here's a brief list of what Georgina Fairholme considers to be the rooms' great advantages: minimum furnishings yielding maximum comforts; lots and lots of cushiony pillows; elimination of end tables by substituting of trays and baskets; double-lined curtains for warmth and privacy; superb quality table and floor lamps; electronic equipment hidden gracefully in country pine armoires and cabinets; generous bath sheets. It rather sounds like you'd stay forever!■

—PAULA RICE JACKSON

GARDEN GUIDE

Continued from page 132

pealike gray fruits. This plant which has 2-inch heart-shaped leaves should also be kept evenly moist. F. roxburghii is the best fig to grow from seed. It resembles the rubber plant but has hairy leaves. If continually potted into successively larger containers, it can reach 8 feet in about three years.

F. carica is the edible fig. Figs for food are best grown outdoors and are hardy to zone 7. In northern locations, they can be grown in a protected spot if they are covered with straw and wrapped in burlap. However the best way to grow them is as tub plants that can be moved inside to a cool location for the coldest months. The best type for tub culture is the dwarf "brown turkey."■

Seeds: George W. Park Seed Co., Inc., Greenwood, SC 29647. J.L. Hudson, Seedsman, PO Box 1058, Redwood City, CA 94064. **Plants:** *Ornamental figs:* Logee's Greenhouses, 55 North St., Danielson CT 06239, cat. $2.50. *Edible figs:* W. Atlee Burpee Co., Warminster, PA 18974; Armstrong Nurseries, PO Box 473, Ontario, CA 91764; Stark Bro's Nurseries, Box B2968A, Louisiana, MO 63353; Mellingers Nursery, Dept. 2342, West South Range Rd., North Lima, OH 44452.

BEAUTY

Continued from page 72

furrow category, but the glow was still missing. Greatly relieved, we removed the last covering and let red return to do its magical work.

"Color is not only important in your furnishings," said Richard, "but it should be in the lighting as well. Even in the way it's reflected. This bronze-mirrored wall in our office, for example, makes a warm environment. But if people want a standard mirror, we often will tint the back of the glass peach before it's silvered. That counteracts the greenish cast of the glass. As for the light itself, tinting is crucial. Putting a green or yellow outdoor spotlight on plants makes them look lush and flourishing. The light pink gel in our track lighting makes everyone look twenty years younger."

Pablo Manzoni also encourages the use of pink light, even in standard fixtures. "You should change all your living-room bulbs to pink. They make the best home-glow, almost as if a fire was going."

Even before electric light bulbs were around, the unique capacity of pink light to elevate plain to pretty was recognized. As one Oscar Wilde beauty confessed, "I have never admitted that I am more than 29, or 30 at the most; 29 when there are pink shades, 30 when there are not."■

VIEW FROM THORNHILL FARM

Continued from page 35

Favors do make a table more of a surprise. And I've found some of my best in country hardware stores, and stationery shops. Even an old wooden spoon, tied with a pansy, has a certain air, or a paper arrow as a name card stuck in a round red apple may raise even a proletarian's heart.

Once I've set the table, and it pleases me as I walk by, which sometimes is three days in advance, my private party is over. It's time to make my entrance in the kitchen. I have my supporting cast, the dining room table in costume, and now all I have to do is make a star out of spinach.■

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WHERE TO FIND IT

These toy restoration specialists can recall old dolls to life and set antique trains on the right track again

By SYLVIA SUNDERLIN

Two factors should determine whether to have an antique doll restored or an old mechanical toy repaired: its sentimental value as a keepsake or heirloom and the intrinsic value of the toy as an antique. Since repairs, whether by a skillful amateur or an experienced professional, can be expensive, it is wise to seek the craftsman whose skills seem most appropriate to the task. Below are listed not only specialists in various kinds of repairs but advisers who evaluate antique toys and dolls and counsel on the restoration options available to you.

Sheila Berg, Portsmouth, RI; (401) 683-1363—Mrs. Berg repairs both antique and modern dolls, specializing in the repair of bisque heads and hands, although she also repairs kid and composition bodies, does restringing and replaces arms and legs with old parts wherever possible. Mrs. Berg welcomes telephone inquiries and will discuss feasibility of doll repair. Telephone inquiries only.

Mary H. Carr, 3915 Staebler Ave., Louisville, KY 40207; (502) 896-1261—General repair of bisque dolls is Mrs. Carr's specialty. She does not repair porcelain dolls, but strings and repairs kid bodies, sometimes making new bodies for fine old heads. Doll costuming is another specialty. She dresses dolls in styles and fabrics appropriate to their period and nationality.

Russell Harrington, 1805 Wilson Pt. Rd., Baltimore, MD 21220; (301) 687-8596—Mr. Harrington is widely known among toy collectors for his specialty, the restoration of iron toys and mechanical iron banks. He makes cast-iron replacements for missing or broken parts. Telephone or send written inquiry describing, as carefully as possible, the sort of toy to be repaired and enclosing stamped, self-addressed envelope.

Thomas Hewitt, 2625 Albert Rill Rd., Westminster, MD 21157; (301) 374-9156—Toy train restoration is Mr. Hewitt's specialty, particularly American Flyer trains, although he repairs other makes such as Lionel and Marklin. He repairs cars, tracks and signals and supplies parts. Write or telephone.



Despite separated limbs and missing hair *(above),* this late-Victorian Emile Jumeau doll is still rare and valuable because of her high-quality bisque head, composition body, opened mouth and paperweight eyes. Revivified, she is worth $1,500 to $1,800.

Linda's Doll Hospital, Pittsburgh, PA 15238; (412) 828-2229—Linda restores bisque heads and composition or kid bodies of antique dolls. She also restores china hands and buys and sells old dolls. Telephone inquiries only.

Robert MacDowell, Oakwood, Aldie, VA 22201; (703) 777-6644—With a background of museum experience in ceramic restoration, Mr. MacDowell repairs antique dolls meriting extensive or delicate restoration. Although he works primarily on bisque, parian or china heads, he does make minor repairs to bodies. Telephone or send stamped, self-addressed envelope with inquiries. Article must be in hand for estimate.

Robbie Moriarty, 1124 Bardstown Rd., Louisville, KY 40304; (502) 589-1794—Repairing doll heads is an important part of Mrs. Moriarty's porcelain and pottery restoration service. She does no body repairs. Telephone or send stamped, self-addressed envelope. If you send the doll, a written estimate is returned upon receipt.

Lloyd Ralston Toys, 447 Stratfield Rd., Fairfield, CT 06432; (203) 335-4054—This firm, maintaining one of the largest stocks of antique toys in the country, has an extensive restoration and counseling service for all kinds of mechanical and cast-iron toys and dolls. Mr. Ralston is also an auctioneer of toy collections. Telephone or send stamped, self-addressed envelope. Given details, the firm advises on feasibility of repairs. For detailed appraisals a fee is charged.

Sierra Studios, 807-809 Garfield St., PO Box 1005, Oak Park, IL 60304; (312) 848-2020; Maria C. Giovannoni is a skilled ceramic conservator with museum experience in restoring porcelain, bisque, parian or character doll heads. She restores hands to mint condition. Inquire before sending. When writing, give all details of damage and enclose a stamped, self-addressed envelope. Minimum fee is $65.

Paul N. Smith, 408 E. Leeland Hts. Blvd., Lehigh Acres, FL 33936; (813) 369-4663—Mr. Smith repairs clockwork toys. He prefers that customers write first, describing toy and defect, but he will accept toy sent insured with stamped envelope enclosed for return estimate.

Theriaults', PO Box 151, Annapolis, MD 21404; (301) 258-6620—This firm of experts, which holds important doll auctions nationwide, appraises antique dolls and will, upon receipt of inquiry, return a free doll information leaflet with identification questionnaire. An evaluation for a doll is $5.■

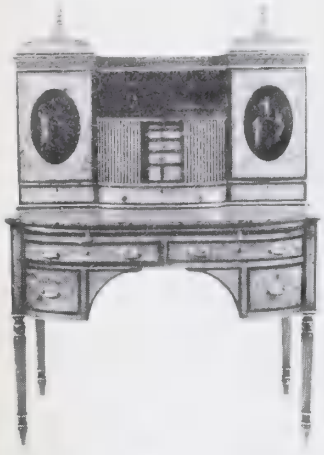
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YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL

Q What can you tell me about this old desk? It is made of satinwood with painted pictures on the top section. —R.S., Clayton, Ga.



A. Your desk is an English writing table. Satinwood was popular in England during the late 18th century. The honey-colored, well-grained wood was ideal for the simpler, lighter weight furniture of the Adams, Sheraton and Hepplewhite designs. The reeded legs, oval hardware and satinwood and dark wood "stringing" are all typical of the early 19th century. The English liked this style so well it was reproduced 75 years later and has been made ever since. The value of your desk depends on the age. As a period antique (c. 1800) it would be worth $10,000 or more. As a Victorian copy it could bring $5,000 and if it is a machine-made 20th-century copy, it might sell from $2,000 to $3,000.

Q My antique dining room chairs are American, were probably made in New York and are in what I call Chippendale style. I would like to recover the chair seats in a fabric that would be typical of the 18th century. Would needlepoint be suitable? —G.C., Jackson, N.C.

A. Needlepoint was used in ancient Egypt, and by the 16th century the English were doing needlepoint on specially woven stiff canvas. There are 18th-century American chairs that still have their original needlepoint seats. Pictured is a New York Chippendale-style chair with a seat of the proper type. Large exotic flowers and leaves, scenes with people or animals and geometric patterns were used. Choose a pattern that is in scale, and be careful to choose colors that are typical of the 18th century. Nineteenth- and 20th-century chemical dyes produce different colors than the natural dyes of the 18th century. If you copy an old pattern by counting stitches watch the scale. 18th-century backing was smaller than today's. Needlepoint was out of favor for upholstery from 1800 to 1840 because the styles required plain fabrics. It was popular again from 1840 to 1900. The 1960s also saw a revival.



Q Is this table an antique? It seems very old. A friend looked at the bottom and said it had the rough finish that is expected for an old table. —D.R., Frostproof, Fla.



A. Your table is in a style made in America during the mid-18th century and after. Notice the pad on the bottom of the foot and the graceful line of the ankle. Simple drop-leaf tables use up a minimum of space. They are useful, and they are still being made.

Measure the round top of your table in two directions. The tabletop should be slightly oval. Old wood shrinks in only one direction. Look at the bottom of the table again and examine both the rough plane marks or the absence of them. Notice the method of attaching the legs and the top. An old table with a drop leaf was usually constructed so that no hinge would show from the top. A new one may have visible hardware. An old table has old, handmade screws with irregular heads and slots. New screws are smooth and even. If you want to sell or insure the table, have a competent appraiser determine the age. A new table is worth from $300 to $400. An 18th-century one would cost from five to ten times as much.

Q Does my glass vase have a special name and value? It is white with brownish-orange over it. There is an overall design that looks like someone doodled with a gold pen on the colored glass. The vase has been in our family for over 60 years. It measures 6 inches in height. —B.G., Tecumseh, Neb.



A. Few patterns of glass can be identified as easily as "Federzeichnung." Your vase with this strange name is a type of Pearl Satin glass. It is usually referred to as Webb type.

Joseph Webb, an American, patented a process for making Pearl Satin glass in 1886. Thomas Webb & Sons, an English glasshouse, patented a process for making cameo relief designs on Pearl Satin glass in 1889. Federzeichnung is made of two layers. One layer is Pearl Satin glass and the other a colored glass. The "doodle lines" are of gold enamel on the colored layer. This art glass was made in small quantities. It is rare and collectors will pay over $1,000 for a perfect vase like yours.■

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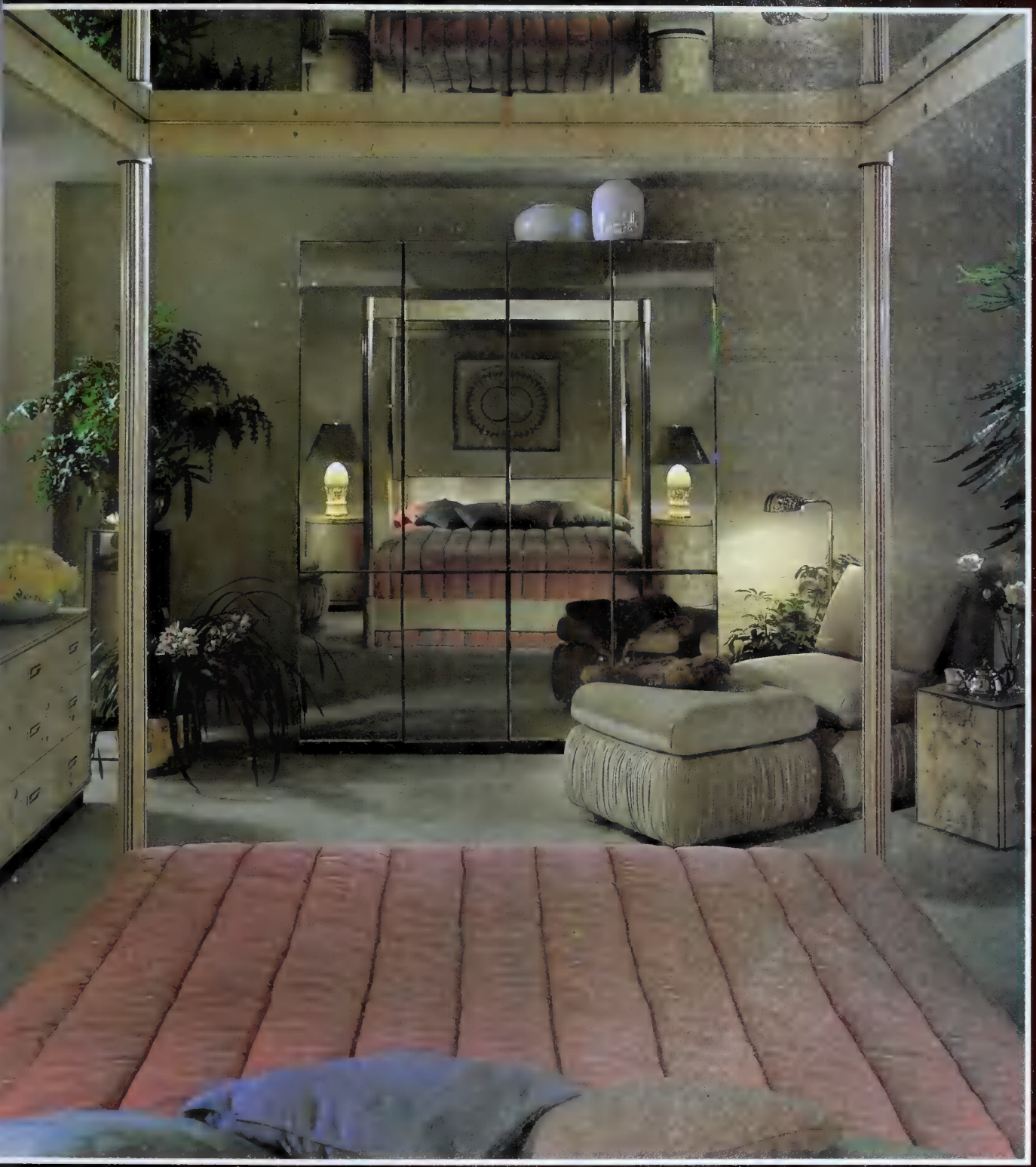
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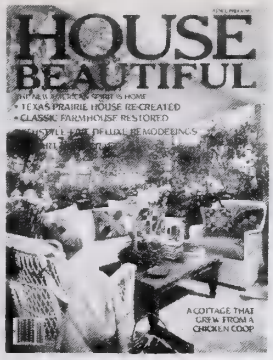


Photo Pesin

Waterford pours forth memories. It conjures up fantasies, evokes poetic imagery, provokes the creative spirit, celebrates life's mysteries. It is never too early nor too late to assume the title: Waterford Collector. Some begin at birth, others as nonagenarians. To the collector, a piece of Waterford crystal is more than a drinking vessel, more than a vase, a decanter, a lamp, a chandelier, more than a family heirloom, more than an objet d'art; it is an incentive to lose weight, to win forgiveness, a way to attract a lover, to distract a patient, to symbolize hope, to crystallize a dream, to bid adieu, to hail the seasons, to raise spirits, to diminish melancholy, to mark events, to start traditions, to end a day; it is a noble rite of passage. Born of the breath of man, Waterford is life's child.

—H. Pesin, from "The Collected Thoughts of Waterford Collectors"

Volume 125, Number 4 April 1983



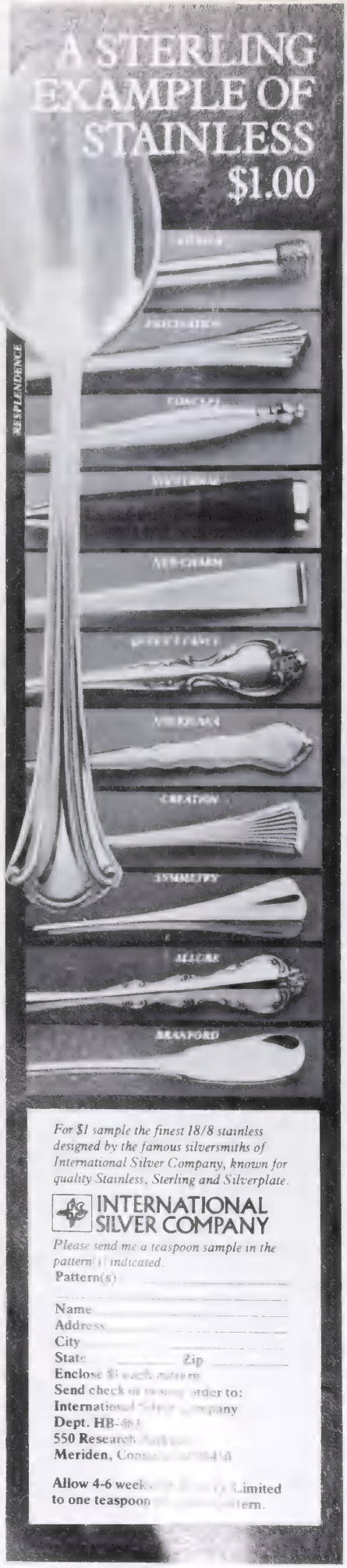
On the cover: An abundance of flowers and plants, white wicker furniture, bright geometrically patterned pillows and caged doves reflects the owner's exuberant style in this charming country cottage greenhouse—one of the rooms that evolved from a Victorian chicken coop *(pages 88 to 93)*. Using finds salvaged from old structures, antiques dealer John Rosselli has created a personal eclectic style that blends the serious with the lighthearted, the old with the new, the exotic with the familiar. Pine coffee table from Kentshire Galleries. Wicker, Walters Wicker Inc. Photograph by Tom Yee; editor Beverly McGuire.

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HOUSE BEAUTIFUL

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THINKING ALOUD

Could it be that drop-dead chic is dead?"



LILO RAYMOND

A lot of us are applauding the shift away from pretentious, slick interiors.

The indicators are everywhere, in the work of some of the finest designers, in decorator showcase houses, in the new personalized hotels, in the tremendous resurgence of interest in the warmth and charm of English and American country decorating. . . . could it be that drop-dead chic is dead?

Homeowners have finally had enough of rooms so precisely designed that one wouldn't dare move an ashtray! We're finally realizing—and celebrating—the fact that rooms are for living, not simply for show.

Designer Ward Bennett once told the story about how he went to two parties on the same evening. If the people hadn't been different, he commented, he wouldn't have been able to tell the apartments apart. The apartments were so styled there wasn't a clue as to who lived in either made-up environment. The ultimate arrogance of design for a "look" (not for people) is summed up in the statement of the late architect Mies van der Rohe, who said "the individual is losing his significance. His destiny no longer interests us."

Fortunately, today, the individual interests us above all else. Playfulness, originality, comfort and especially character are back in the design vocabulary. Nowhere was this more evident than in last year's Kips Bay Decorator Show House in New York City. The room that "stole the show" was a little sitting room by designers Keith Irvine and Thomas Fleming (House Beautiful, October 1982). It looked as if one family had lived in it and loved it for generations. Family photographs were everywhere; a dog's basket sat in a pine corner cupboard; end tables were filled with collectibles. People walking by commented, "Why, I can do that," and indeed they could.

The room reflected the warmth and lived-in charm that emanates from a true family gathering place.

In creating "undecorated" rooms, have interior designers written themselves out of a role? Not at all. Decorating a room that doesn't have a static "look" is a high art—perhaps a more difficult one to practice than the drop-dead drama of the '70s. Special touches that reflect the special interest and personality of the owners are a real challenge for a decorator, but fortunately, most decorators encourage that kind of design involvement with their client. Today's homeowner is more interested than ever in shaping her own personal environment and developing her taste (and not just purchasing the decorator's). We don't want to buy drop-dead glamour—we don't even want a look. We want a home that's truly ours—every "undecorated" inch of it!■

JoAnn Barwick

JOANN BARWICK
Editor

For every man the world is as fresh as it was the first day,
and as full of untold wonders for him who has the eyes to see them.

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ON DECORATING & DESIGN

Mrs. Archibald Manning Brown: The foremost creator of America's own classic style of design

EDITOR'S NOTE: *McMillen Inc., established by Eleanor Stockstrom McMillen (later Mrs. Brown) in 1924, was the first full-service interior decorating firm in America. Mrs. Brown succeeded in defining the American classic style: refined elegance that embraces English and French traditional furniture but in a mode that is distinctly American. In December 1982 Viking Press published* Sixty Years of Interior Design: The World of McMillen, *a book that analyzes Mrs. Brown's effect on American taste and standards as well as her influence on novices who are today among the best known and most highly regarded in the profession. Young people entering the firm—if they were talented—tended to stay.*

"On average," says Betty Sherrill, president of McMillen Inc., "Mrs. Brown has kept her staff for 20 years. I joined the firm when help was needed for the 'Paris 1952' exhibition. My career at McMillen, as a result of working with Mrs. Brown, has both broadened my design outlook and provided an excellent opportunity to discover an acumen for business." Albert Hadley of Parish-Hadley, Inc. says, "Her influence was invaluable to all of us. Her qualities of leadership and her inspired thought made her 'forward-directed.' She's a highly professional woman." And Mark Hampton says, "She had a passion for the neoclassic style and the sureness to stick to it once she'd made it her own."

Mrs. Brown's first love has always been French (Louis XVI and Directoire) and English (18th century) furniture. Her concern has always been for background—the architecture of a room, its mantels, moldings, cornices as well as its proportions.

In what follows, another of her students, Alexandra Stoddard, pays tribute to Mrs. Brown's great teaching abilities. She is herself a professional designer whose projects take her all over the world.

—PAULA RICE JACKSON



WILBUR PIPPIN

Mrs. Archibald Manning Brown

Mrs. Archibald Manning Brown has done more to deepen the appreciation of the classic style in America than anyone else I know.

I first met this great lady while I was still in art school. Instantly I knew that I wanted to train with her as an interior designer. While our ages were 53 years apart I quickly realized that it would be my privilege to be exposed to her talent and grace—the far more important elements of decorating study. Her expressed principles were commitment to excellence, striving for perfection and following a set example. Working with her I would experience at first-hand the refinements and subtle resonances of this art.

Mrs. Brown was in her mid-70s when she greeted me in the front showroom of the 55th street New York City townhouse offices of McMillen Inc., after I'd just been hired. It was two decades ago and yet I still remember what she wore, how she carried herself and precisely what she said: "We are like a family here. We all love our work. Welcome to the firm. I hope you will be most happy here, too."

Mrs. Brown felt that the best way to teach was by setting an example—day by day drawing her assistants and associates into the constantly evolving process of a job. I've thought a good deal about her influence, over the past 50 years, on literally hundreds of young designers and, consequently, thousands of clients all over the world. She is today 93 years old. And, it seems to me, that the secret of her enormous success is her integrity. Hers is a total and uncompromising devotion to all things beautiful, coupled with an insatiable curiosity and a deep-rooted classic design tradition. She doesn't breathe air. She breathes beauty.

On those afternoons when I was in New York City and could stop by her office, we'd discuss our jobs over tea. One day she looked up from a glossy French magazine in which she'd found a bedroom that was enveloped in an attractive glazed chintz. Bed-hangings, chaise, draperies, chairs: all alike.

"Sometimes I think we Americans overdo with all our scheming," she said. "We get too fussy. Look. Only one fabric is being used for this entire room. It's refreshing, don't you think?"

Coming and going with her on various jobs made me not only conscious of her movements but also aware of her cool and considered opinions. Some little remarks: "Every room needs a touch of yellow," "A place for living needs some wood," "Repeat shapes, gain harmony." These were usually

(Continued on page 15)



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By J.G. DURAND



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Continued from page 11

said in a whisper. In the two decades I've known Eleanor Brown I've never heard her raise her voice. Through a skilled professionalism she had long ago gained everyone's respect by understanding the impact of a firm, soft voice.

Mrs. Brown, however, is *not* casual. When one day we were at a professional reception and everyone was gushing over her and calling her "Eleanor," she later told me in an aside, "I really do hate people who hardly know me calling me Eleanor." I find it hard to this day to call her Eleanor.

Mrs. Brown's creativity was always harnessed by her sense of the practical. Through the good times and bad, she always managed to ride the waves. Because she doesn't worry.

A client called me one day from Texas in a state of hysterics. The gold silk twill I'd just had backed with paper to cover her living room walls had turned a terrible reddish shade. It wasn't the soft gold of the curtains or the rest of the fabric upholstering her furniture.

"The paperhanger is half-finished and, Alexandra, it's all wrong! You'd better come down here right away!"

It was customary for Mrs. Brown to make her rounds every morning to simply inquire, "Any problems?" I explained my client's assertion.

"Let me see the swatches," Mrs. Brown calmly said. We walked over to the window, turned off the lights so that we could study the cuttings by natural daylight. We were puzzled. After a few minutes she concluded, "There is nothing wrong with these silks. They match perfectly. Don't worry. In decorating and designing there are always solutions to problems. You haven't done anything wrong." The enigma was solved within a few hours. After a detailed and somewhat agonizing conversation with my client it became clear that the four huge French doors in her living room were bare due to the paperhanger's work-in-progress. It was autumn in Texas—the trees outside the French doors were turning crimson and the glass was reflecting their reddish cast onto the wallcovering going up in the living

(Continued on page 132)



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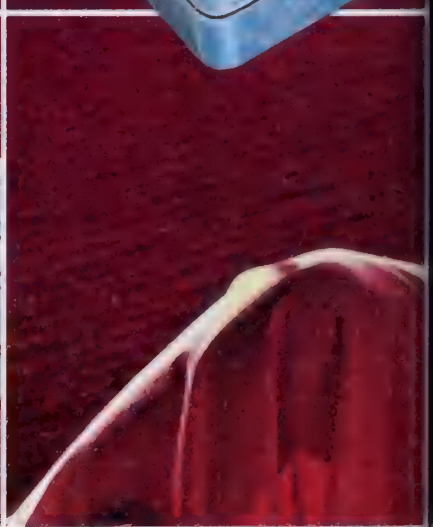
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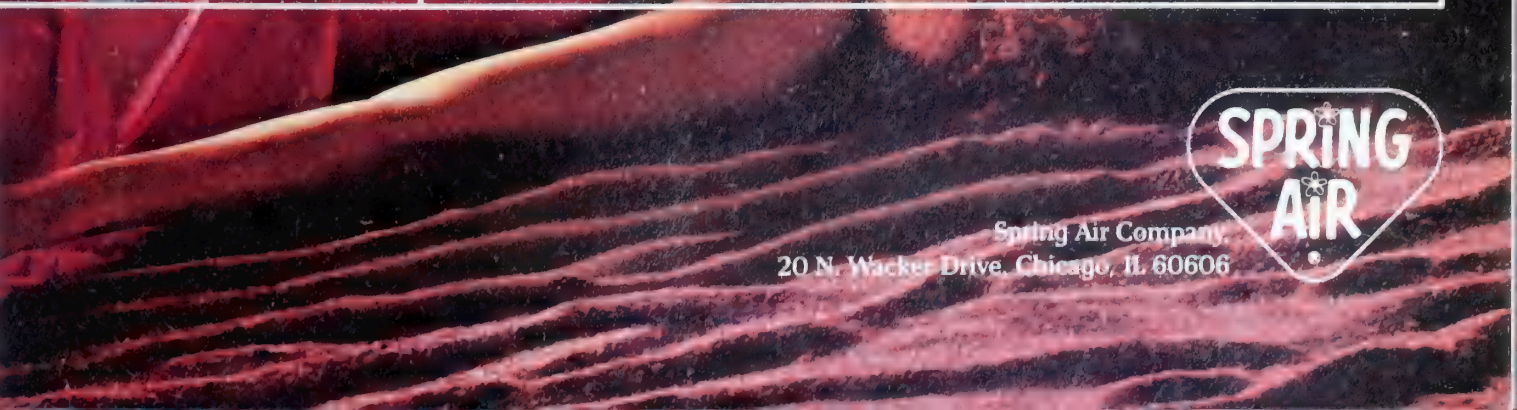


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From Gear:
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Your spring decorating project is off to a great start with the help of three new coordinated fabric and wallcovering collections



CHARLES NESBIT

Traditional nut and moss tones color delicate Herb Garden vinyl-coated wallcovering and matching pure cotton fabric designed by Raymond Waites for Imperial Wallcovering's The House You Live In, American Country City Collection. Wallcovering, $16 a single roll; fabric, $16 a yard. *Left:* **A pillow covered with Log Cabin, $21 a yard. Fabrics treated with Scotchgard.**



CHARLES NESBIT

Dancing Tulips pure cotton fabric covers the sofa cushion, $10 a yard; Tulip Rows on small pillow, $10 a yard. Crocus vinyl-coated wallcovering, $16 a roll. From Gear Garden Graphics Collection by Raymond Waites.



TOM McCAVERA

Pillows *(left to right):* Log Cabin, Cloud Solid, Tweed Stripe, Herringbone, Light Rose Solid, Calico, $16 to $21. Heather Yard wallcovering, $12.95 per roll. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

From Cheryl Lewin:
THE ZEST AND HARMONY OF COLOR ACCENTS

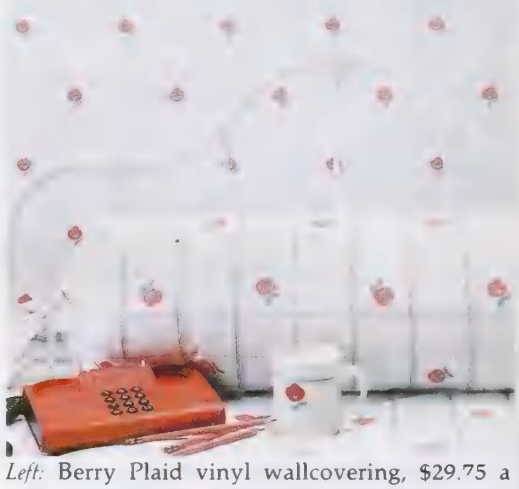
Soft and pretty, warm and natural, fresh and bright—who doesn't want these moods to shine through their decorating?



BRUCE WOLF

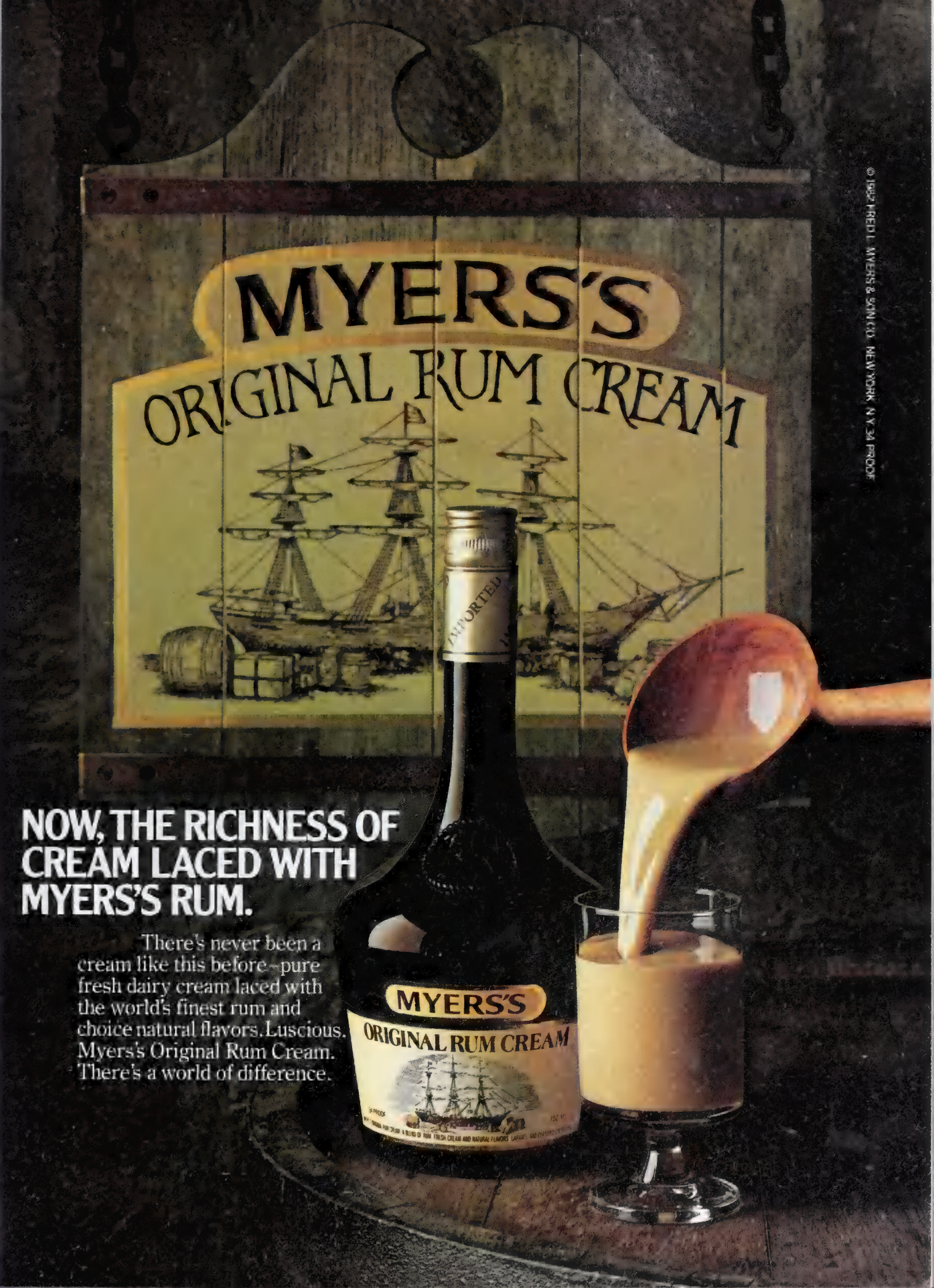
Sophistication that's as comfortable as it looks. Spring Bouquet pure cotton fabric *(extreme top left)*, $24.45 a yard; Madeline wallcovering, $27.95 a roll, and Madeline Grid fabric *(top left)*, $24.45 a yard; Tinker fabric, $24.45 a yard, and wallcovering *(top right)*, $29.75 a roll; Buddy Lattice wallcovering *(lower right)*, $26.50 a roll. All by Cheryl Lewin Accents for Prelude.





Left: Berry Plaid vinyl wallcovering, $29.75 a roll; cotton shade of Plaid, $24.45 a yard. *Above:* Comfy bolster pillow of Madeline Grid cotton fabric, $24.45 a yard. Wallcovering behind enameled brass bed, Madeline Grid. From the Fresh & Bright palette of Accents.►

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BUICK

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From Bob Van Allen: THE JOYOUS FEELING OF FRESH-AIR COLOR

Like so many strokes of a bright-colored crayon, this collection of wallcoverings and fabrics has a flair for the young and casual



Playfully crayon-sketched tulips bloom across a fabric called Outside, $13.95 a yard. Here it has been made into curtains, pillowcases and a channel-stitched quilt. Coordinated with the fabric is a vinyl-coated wallcovering, prepasted Celebration, $15.95 a single roll. Both are designed by Bob Van Allen for Imperial Wallcovering's The House You Live In Collection.



BEN ROSENTHAL

Perfect for any room you want to reflect the maximum amount of light, a vinyl-coated wallcovering called Fresh Flowers, $15.95 a single roll. Its naive, child-like pattern adds a lighthearted zest.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Wriggles of subtle color pattern a pure cotton fabric called Oblique, shown here as pillowcases and a quilt, $19.95 a yard; Triads vinyl-coated wallcovering, $13.95 a single roll, has tiny triangles of white.■

Editor KATHLEEN MAHONEY



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VIEW FROM THORNHILL FARM



By DEE HARDIE

My roses are like elegant women who must be courted and cared for before they bloom. But it is my perennial bed, my old pal, that gives without asking, just appears every spring. It grows along a low fence and is filled with flowers given to me by friends when they have divided their own gardens. A mixed bouquet of many years, it is, in a way, a neighborhood party, a friendship quilt.

There's Cynthia's New England lupin standing tall, Frances's perky blue forget-me-nots, Bunny's delicate columbine next to Mathilde's rosy hollyhocks. Flowers do tell, they say, and these gifts are so like their owners. Leaning over this front fence are the full blooms of Janet's white peonies, each looking like the woolly face of our English sheepdog, waiting for a child to play long ago.

This garden is, as well, a family affair. Anchoring one end is an oak tree our son Tommy planted as a seedling when he was 12. It cost a dollar of mine, and one of his to buy this descendant of the famed 400-year-old Wye Oak, Maryland's state tree. *Our* oak is only 14 years old now, but I can't reach the top anymore.

At the other end are Aunt Alice's ferns from North Carolina. Like ostrich plumes, they are a fanfare every spring and with them we remember Alice. In the middle is a butterfly bush we planted simply because we wanted our children to be able to watch the dance of butterflies around this willowy bush come summer days. We were content, my garden and I, and lived peacefully so for the last 20 years.

Then I joined a garden club.

And I became ambitious, I had to try harder. After all I was a late bloomer in this small garden club. Stumbling over garden Latin, I realized my thumbs weren't so green, but how green was my envy. *Everyone* knew so much more than I did.

All fall I crammed, studied catalogs, ordered plants from local nurseries. But I did it as carefully as if I were casting a Broadway show instead of merely trying to fill out a garden. I was told to plot it all on graph paper, but that seemed too much like painting by numbers. I just tucked in new plants next to old friends. Near Cynthia's lupin, for instance, I planted the 'Duke of Windsor,' a narcissus. I thought she would like that. Strange bedfellows perhaps, but what good company.

By early spring I was anxious about my new plants. Any minor tip of green made me jubilant. But what finally arrived was indeed more of a secret garden than I had expected. The digitalis, which in my innocent days of gardening I called foxglove, turned out to be an uninvited Fritillaria persica, or checkered lily. (I proved this after a heated correspondence with the nursery, complete with crumbling leaves as identifying evidence in every envelope.) The poppies didn't pop, and 'Raspberry Queen' peony was all white. I began to wonder who I could trust—my old pals, of course, my garden from the past.

But hope springs eternal; it is spring again, and this time I've ordered from a famous nursery. But if *their* phlox, especially 'Fairy Petticoat,' 'Bright Eyes' and 'Othello,' don't grow up in my garden, I'm going to throw in the trowel. There's a limit to trying to be like one of the "girls." And maybe, after all, my old primrose path is where I should have stayed in the first place.■

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BY NAOKA NOBATA



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THE ARTIST: Naoka Nobata is one of the most brilliant and imaginative of today's painters in the traditional Oriental style. She is celebrated throughout her native land for her exceptional talent and for the sensitivity of her technique. Indeed, Mme. Nobata is today's foremost exponent of the classic "Rimpa" tradition of Oriental art – which marvelously intertwines the real and the imaginary.

The works of Naoka Nobata have been shown at important exhibitions throughout Japan, and she has been honored with a one-woman show at the distinguished Shirota Gallery. In addition, her paintings have been exhibited in the Tokyo Central Art Gallery and the Miyuki Gallery, and her work has been acquired by many prominent collectors including the leading art critic Tetsuji Takechi.



The Bush Warbler and the Apricot



The Egret and the Water Lily

Now, at the pinnacle of her career, Naoka Nobata has created her *first* works of art in porcelain. A series of twelve collector's plates portraying exquisite flowers of Oriental lore and legend – and the exotic birds associated with them.

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The Quail and the Seven Grasses

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BY NAOKA NOBATA

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please enter my subscription for the Birds and Flowers of the Orient porcelain plate collection, bearing original works of art by Naoka Nobata. I need send no payment now. The twelve plates are to be sent to me at the rate of one plate every other month. I will be billed for each plate in two monthly installments of $27.50* each, with the first payment due in advance of shipment.

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Valid only if postmarked by April 30, 1983.

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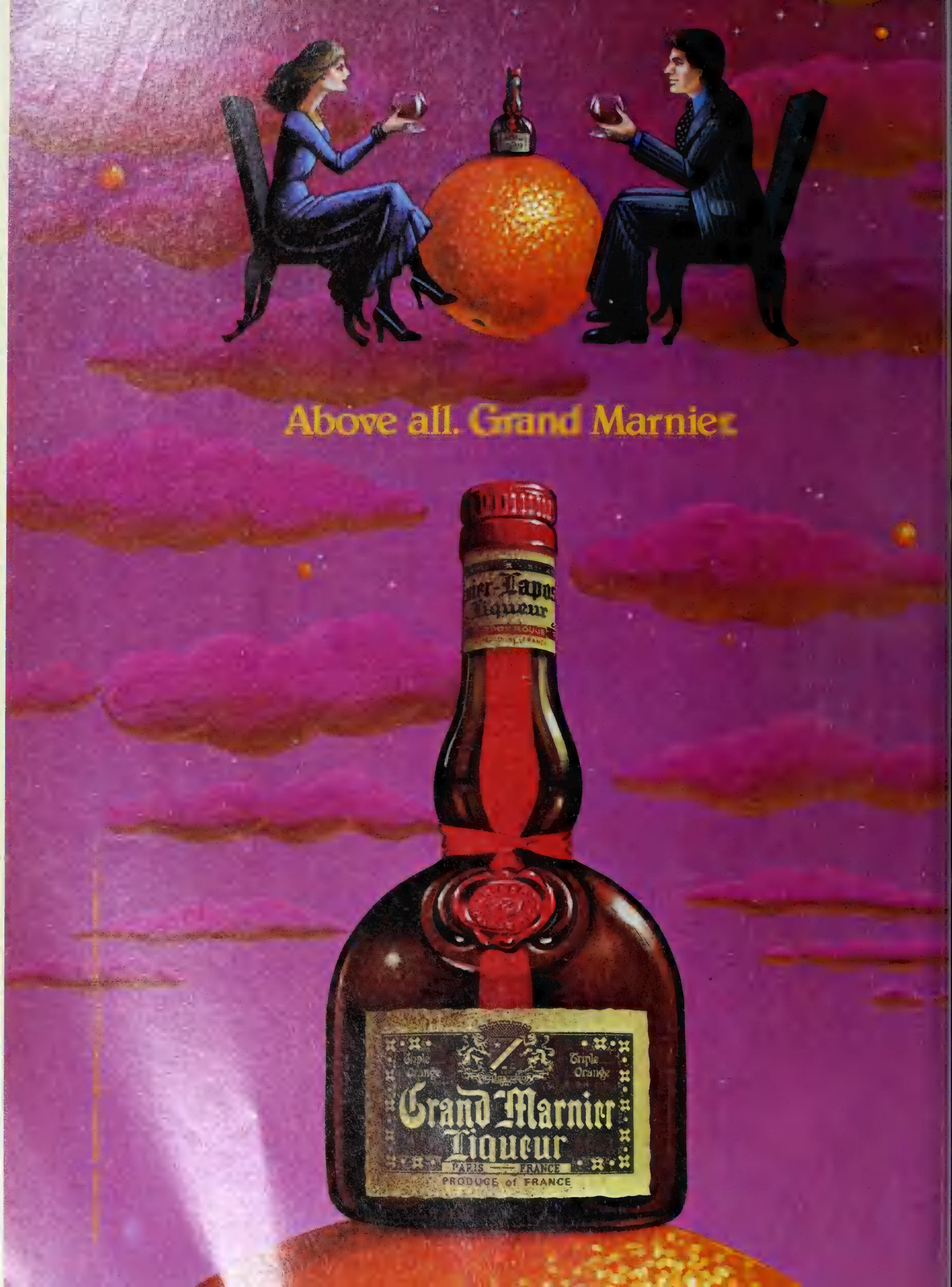
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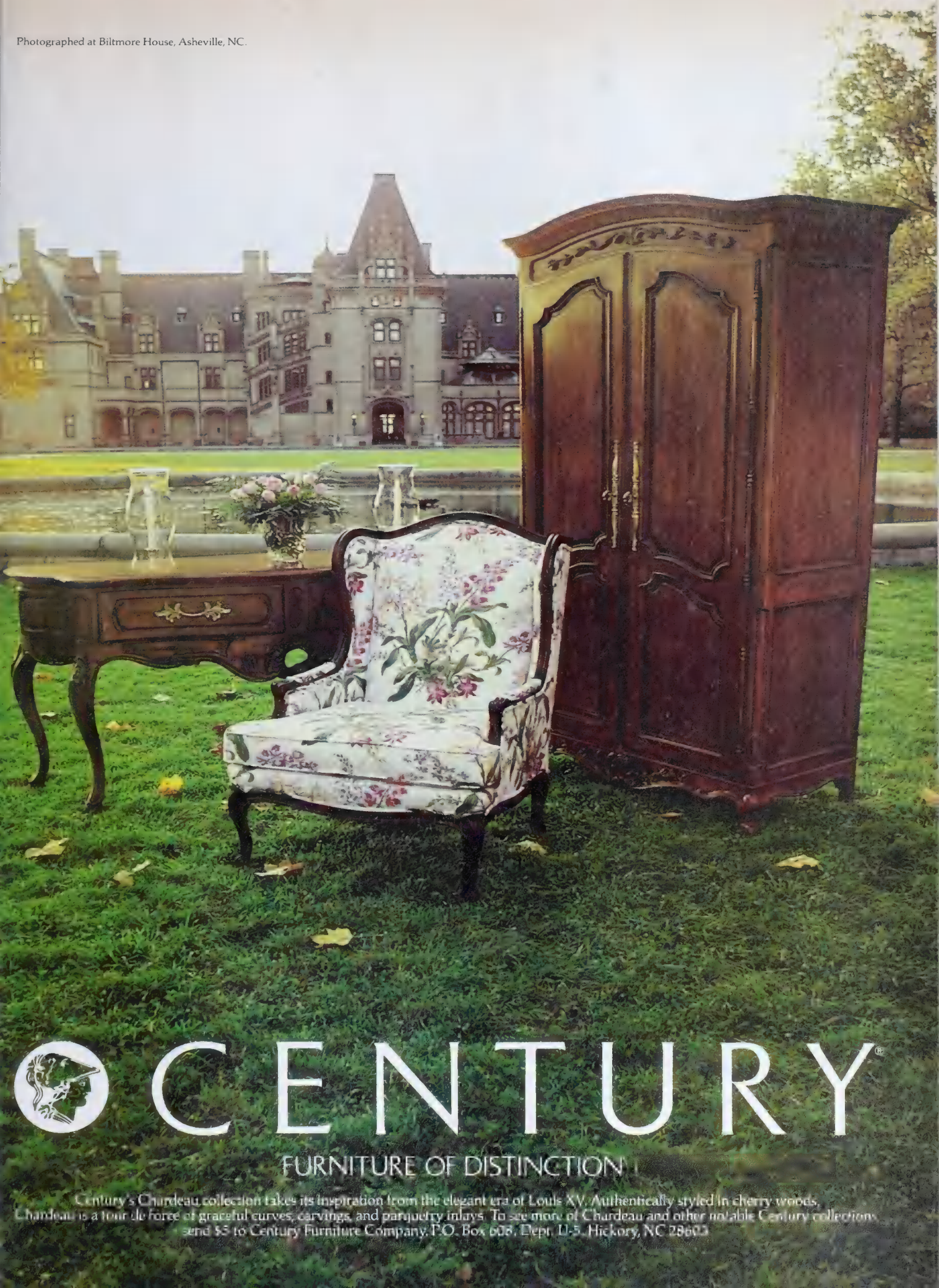
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by J.G. DURAND

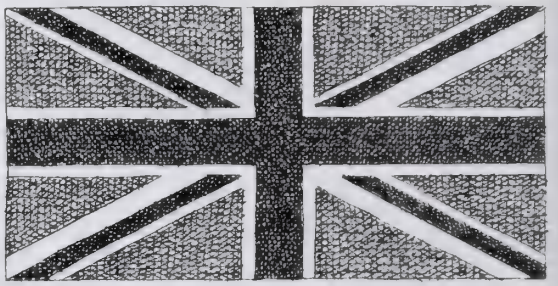

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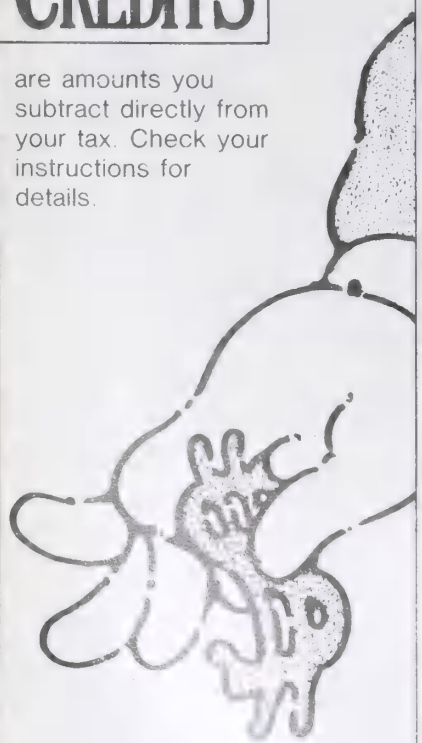
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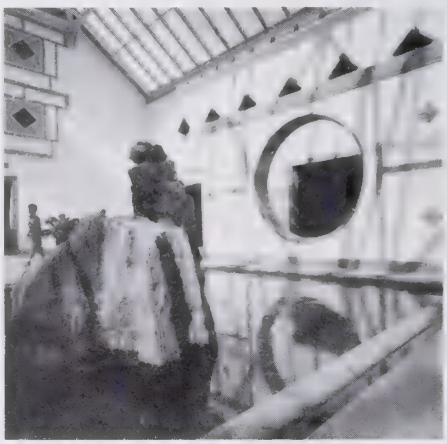
As of April 13, the Big Apple will turn into an Anglophile's haven—with "Constable's England" at the Metropolitan Museum of Art (through July 31), "Fabergé" at the Cooper-Hewitt (through July 10) and "Aspects of British Art" at the Guggenheim (through May 8). For gardeners, the event will be unprecedented—the New York Botanical Garden is launching an American edition of the famed Chelsea Flower Show, with every flora imaginable plus a thatched-roof gardener's cottage draped with clematis, a trellised rose garden, a 14th-century culinary garden, a medieval garden with herbs and topiary and, of course, a romantically flowering English garden with 142 species of clematis. The show runs from April 20 to May 20. Rumor has it that royalty will be attending the opening high tea.

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I.M. PEI'S MARK ON PEKING

Opening this month, I.M. Pei and Partner's Fragrant Hill Hotel has 325 rooms, each with a garden view and a new contemporary perspective on traditional Chinese architecture. "Chinese architects are at a loss today as to how to develop their own style. This hotel is intended to be one way," says C.C. Pei, senior associate. Perhaps most striking for Westerners are the windows—diamonds, circles, arcs—reflecting the Chinese view that a window is not an opening for sunlight but a specially designed frame for a view.

BOOKS

● *Renovation: A Complete Guide* by Michael W. Litchfield (John Wiley & Sons, Inc.) is an elegant paean to the topical subject, from assessing old houses to descriptions of the most detailed finish work you can imagine. ● *Where Have All the Wildflowers Gone?* by Robert H. Mohlenbrock (Macmillan) examines by region flowers on the federal list of endangered species. ● *Summer Castles and Cottages* (E.P. Dutton) by Patricia Corbin and Ted Hardin provides bewitching views of places you'd love to pad around in. This perfect hostess-present-of-a-book details island houses, pool houses and some stately beauties.

P.S.

Jane Butel, the Tex-Mex cooking pro, is offering classes in Santa Fe, June 25 to July 1; Aug. 27 to Sept. 2. Courses, $1,175 each, will be held in the morning (make *sopaipillas,* Indian bear paw bread). Write Globetrotters Travel, PO Box 4399, Albuquerque, N.M. 87195.■

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GUEST SPEAKER

A sought-after designer explains why she strives for a "look" that is unrecognizably her own

Carolyn Guttilla has been an interior designer for 15 years. After several years as a staff designer for Bloomingdale's, she started her own firm, Plaza One, in Locust Valley, N.Y. She does new buildings (when she works with the architect from the beginning) as well as remodeling, and her rooms are published regularly in national magazines. In this interview she explains why her rooms reflect the personalities of the people who live in them, and why she prefers not to be known for any one "look" or style.



EDWARD OLEKSAK

Carolyn Guttilla

"I never want anyone to walk into a room I have designed and say, 'Oh, Carolyn Guttilla did this!' I really try very hard to understand exactly what my clients need and want, and because every client is different, every house will be, too. Everyone thinks designers are dictatorial, but what a client brings to the relationship is just as crucial as what the designer brings. Most important are confidence and a relaxed attitude. We must like each other and trust each other enough to work together for a year or more.

"Most people are savvy about choosing an interior designer these days. Those who come to me have done their homework—gone to show houses, seen my rooms that have been published. Although I hope I have no stereotyped 'look,' clients *do* come because they feel comfortable with what they have learned about my taste level.

"Before our first meeting I usually ask prospective clients to think about what colors they would like to use and which ones they hate. They may even bring a picture of a room—something that will show me, as graphically as possible, what they like or dislike. And as they comment on my portfolio, I get a sense of direction. One lady brought a dress because she loved the color and the quality of the fabric.

"Some clients say right away what they want. One woman who had been living with 18th-century furniture and colors said, 'I don't want to live in another period. I want to live now.' We used the antiques in her new house, but in rooms completely different from anything she had known before. Her large 'party' room has a glass wall overlooking a garden and a palette of silver-gray colors; dhurrie rugs lie on a floor stained gray-green; rattan furniture has cushions covered with similarly colored wool gabardine; and yellow walls are softened with a white glaze.

"Some clients, however, need help focusing, so I ask them such questions as 'What do you want to highlight?' and 'What statement do you want this house to make about you and your children?' Of course, when clients want certain things I feel don't belong, I have to come up with a tactful solution.

"When I meet with my clients the second time I show them swatches of fabric (perhaps from Rose Cumming, Clarence House, Fonthill or Brunschwig & Fils). I learn a lot about their tastes by noticing what colors and patterns appeal to them, and from the way they respond to the quality of the fabric. Often they say about a color or pattern combination, 'I never thought I would love something like that!' One client was not truly happy with any of the first fabrics, but I discovered that large-scale florals appealed to her.

"By the time I see the place that is to be decorated (people usually call me right after they buy a new house or apartment), my clients and I feel comfortable together. I tend to have an immediate reaction to the space and know immediately how I would like to see it used. Like most designers I understand quickly the mood of a place.

"I never stray too far from my original color palette—another first reaction based on what I think is best for the room. The woman who had lived with strong colors in her 18th-century house was not sure she would like a silver-gray palette. I felt, however, that bright colors would compete too much with the soft colors of the garden—highly visible through a wall of glass.

"While you can't allow clients the latitude of making all the decisions, you can give them choices between one group of fabrics and another, one color and another. And it is most important to tell them why you think choice A would work better than choice B. A designer must have solid reasons based on what the finished room will look like—not just on personal preference. I like to explain everything: why I chose this color, why the sofa looks better here than there.

"My clients do not move things around much after the job is finished because we have talked about the placement of furniture and they are usually happy with it. The whole thing is a slow, gradual process, but I like that. I think houses should grow and evolve. My clients like it, too. One woman called after she had had a party in her new house and said, 'Carolyn, *we* are a success!' "■

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TRAVEL

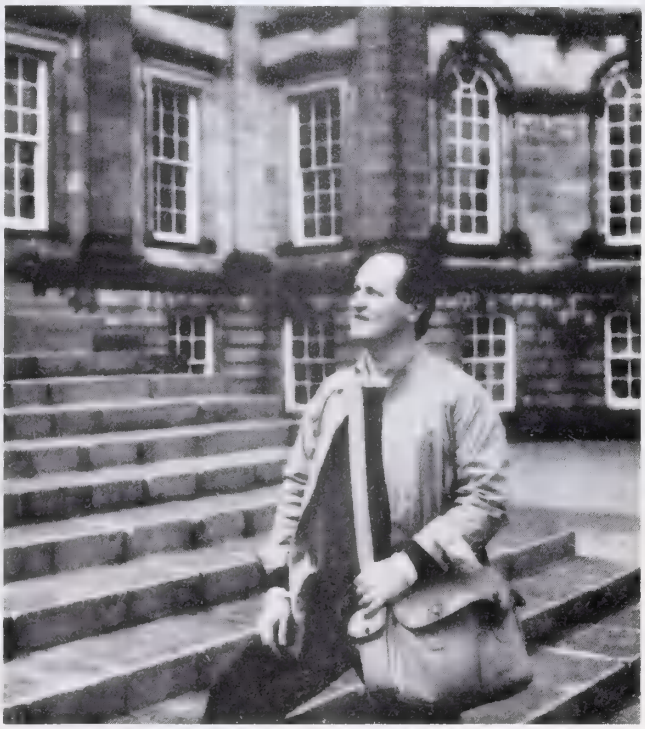
HOW I SPENT MY SUMMER VACATION: TOURING SCOTTISH HOUSES WITH THE ATTINGHAM SUMMER SCHOOL

By MARIO BUATTA

While it is not my intention to boast, I must agree with the old saying: Busy people don't relax by doing nothing; they relax by doing something *different.* And last summer doing something different for me meant going on a special week-long study program sponsored by the Attingham Summer School to tour great Scottish houses and castles. This nonprofit institution, founded in 1952 with assistance from England's National Trust, is dedicated to preserving historical traditions of the decorative arts in the United Kingdom.

Originally established to promote the preservation of domestic British architecture, the school's curriculum in the intervening years has expanded to include the history of the decorative arts, landscape design and architectural history. The Attingham Special Week seemed to be the answer.

For over 30 years the Attingham Summer School has accepted applications for their intensive three-week course on "the English country house." Then, two years ago, the Summer School offered a special one-week program oriented toward professionals and serious collectors whose time was limited but who wished to have the same in-depth study of these historical houses as the regular students at Attingham. I was able to participate in the Special Week Open Tour, which made it possible for me to return to the sources of traditional country house decorating. The school's special entrée to many of Great Britain's most beautiful, important and *private* houses was especially valuable to me because I'm constantly looking for ways to breathe new life into traditional decorating.



ALAN CAMPBELL

Mario Buatta visiting Hopetoun House. Building of the house, designed by William Bruce, was undertaken from 1699 to 1703.

The whole three-week program includes a week of classroom instruction at Attingham Park, Shrewsbury, Shropshire; a week at Sheffield University with work at Chatsworth; and then a 10-day field trip, which last July consisted of visiting some 15 houses and castles from Edinburgh to Glasgow. Our Special Week tour was a decidedly scholarly group; our interests went well beyond the cursory note-taking thought a necessary part of lecture-tours. Our group included a museum curator, an author, a conservator, a private collector and professional interior designers. And we were all Americans, which was fitting. As the founder of the Attingham Summer School Trust, Helen Lowenthal, wrote recently in *Country Life* magazine, "America [in 1952] seemed to cherish the fragments of her heritage and to turn the light of education on them, while we [in England], in the matter of the country house, were tossing ours into the salerooms." It was the American enthusiasm for the preservation of England's country houses that inspired Miss Lowenthal to undertake setting up the Attingham Summer School program—essentially study-tours for American professionals in the decorative arts.

My "field work" demanded a Polaroid camera with which I photographed hundreds of architectural elements—details of every decorated surface I saw, including floors, walls, window treatments, interiors, details of furniture styles, frames, tile and brickwork patterns, picture and print arrangements, furniture settings, cornices, colors, collections, and garden designs.

When we weren't having our own marvelous picnics spread out on the lawns of some beautiful park we were the honored guests of the families owning these houses. We were received for lunch or tea or dinner as a group of studious, knowledgeable peo-

(Continued on page 40)

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Continued from page 39

ple coming to see how Scots live today. What follows is a brief description of some of the houses and castles we saw:

■ **Georgian House** on Charlotte Square in Edinburgh, a great Adam house in a part of the city that is newly restored to display its 19th-century glories.

■ **Newhailes,** built in 1686 by James Smith and thought to be the earliest Palladian house built in the British Isles. A lack of money has kept the house in its original condition—no changes or adaptations to modern life have been implemented.

■ **Tyninghame** is a 19th-century Scottish baronial house with gardens open to the public. Decorator John Fowler's stamp is in evidence everywhere you look.

■ **Dalmeny House** is a 19th-century Tudor Gothic Revival structure filled with a truly fine collection of French furniture.

■ **Hopetoun House** whose owner, the Marquis of Linlithgow, personally escorted us through.

■ **The Willow Tea Rooms** and **Hill House,** both designed by Charles Renniey Mackintosh, were the reasons we went to Glasgow. While this style of design and decoration doesn't particularly appeal to me, it did add contrast to the traditional look we were seeing.

■ **Glamis Castle** is the childhood home of the Queen Mother. Lady Strathmore had arranged for pipers to greet our arrival. We were also lavishly met with coffee, sandwiches and their house Scotch.

■ **Kinross House** was built in the middle of a lake—Loch Leven. From the grounds you can see Loch Leven Castle, where Mary Queen of Scots was imprisoned. The house is filled with fabulous interior architectural details and while it isn't open to the public, the gardens are.

■ **Penicuik House** (pronounced "pennycook") was the scene for a glamorous farewell dinner given by Lord and Lady Clerk. This house is a classic of Scottish irony. Penicuik was originally a huge Palladian house that burned in a fire and today is in ruins—a "folly" as it were, next to the stables

(Continued on page 42)

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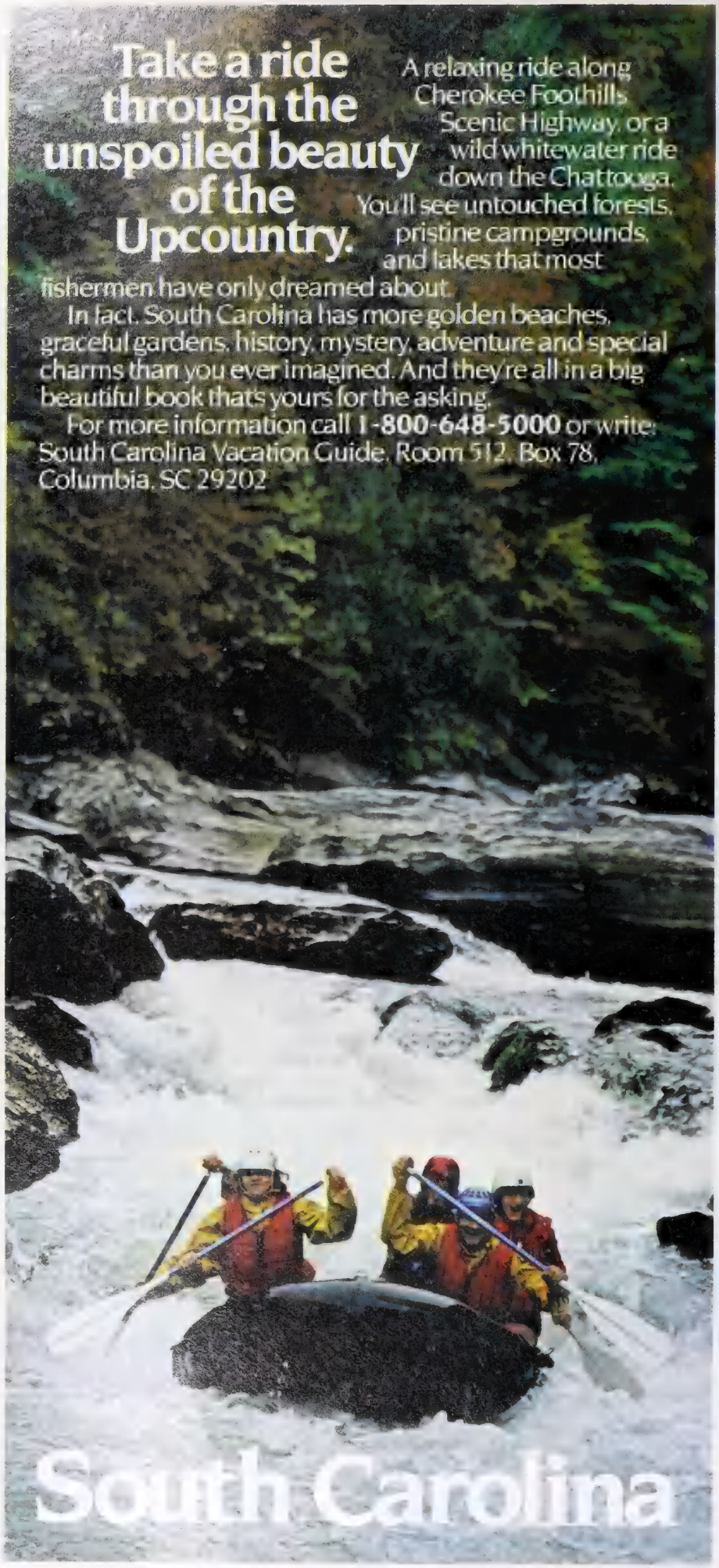
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TRAVEL

Continued from page 40

which now serve as the house. This conversion of an outbuilding into living quarters was among the first such adaptations.

The 10-day Special Week is a fund-raising effort on the part of the school. There is an expected donation of $150 to $250 in addition to the tour fee of $1,050, (airfare excluded.) I think the fee very low considering the quality of the overall experience. The planning and preparation by all the school's advisers and lecturers (none of whom are paid), the gracious hospitality of the house owners (who, also, are not reimbursed), is simply staggering.

It's always refreshing to get back to the *real thing.* After an experience like this I feel more firmly rooted in the look I'm striving to perfect in America. On the evenings we dined together there was always a lecture to further illumine our day's work. There were moments to be alone . . . one couple took advantage of just such a moment to get married. The tour was a total immersion, not just in prettily decorated rooms, but in houses that offer up their history through personal taste and the changes of fortune.

Editor's note: The 1983 Special Week (June 29 to July 7) will focus on East Anglia.

To request information about the 1983 Summer Program, write Helen D. Hamilton, Executive Secretary, American Friends of the Attingham Summer School, Inc., 126 Jefferson Road, Princeton, N.J. 08540. Phone: (609) 921-3516.

For our readers who may not be able to experience the Attingham program's Special Week, House Beautiful has asked the British Tourist Authority to devise an equally interesting itinerary of Scottish houses in the "Five Counties" district of Scotland, bordering on England. Many of the seven houses selected are in the Attingham lists:

■ **Abbotsford** built and lived in by Sir Walter Scott, 1812–32. Open daily from March 23 through October 31, from 10 A.M. to 5 P.M. Phone: Galashiels (0896) 2043.

■ **Bowhill** (included in the Attingham Tour) is the home of the Duke

(Continued on page 143)

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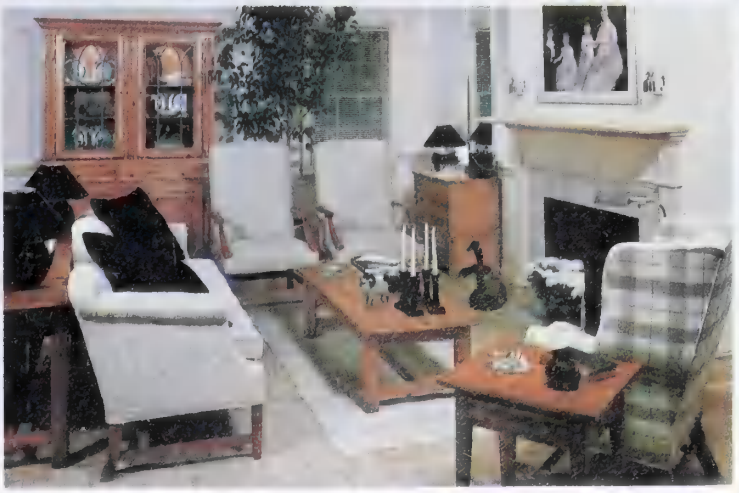
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A Special Report
By JOHN H. INGERSOLL



Roger V. Dollarhide

A move to a new site saved this charming old Victorian house from demolition. Sponsor was the Hartford Architectural Conservancy.

HOUSE MOVING: RENOVATION ON WHEELS

Often purchased for practically nothing, fine old houses—exuberant relics or genuine antiques—can be moved to a new site for a new lease on life

Drawing the stares (and some of the excitement) of a circus parade, a two-story house towed slowly along a road on steel-framed, 24-tire dollies is a sight to behold. It is also a bit eerie, since we are conditioned to houses fastened firmly to permanent foundations.

People search out a house mover when their home has been doomed to demolition by advancing state highway construction, for example, or because they have bid for and bought a house tagged for removal. In either case, the economics are weighted in favor of owners and ►

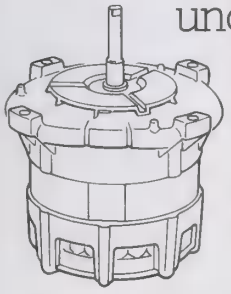


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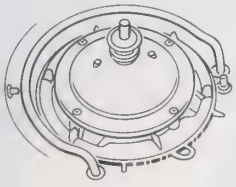
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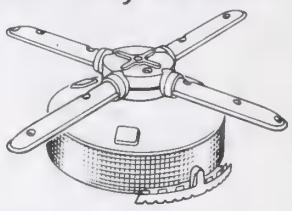
In fact, the KitchenAid has 36% more dishscrubbing power than the closest competitor.

Automatic hot water. The KitchenAid is built to heat the water automatically to approximately 150° —during each and every complete cycle.



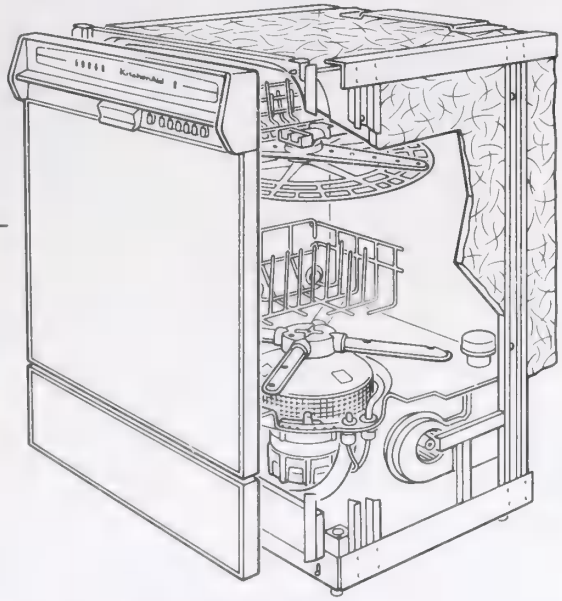
And really hot water is a key factor in getting really dirty dishes and those pots and pans sparkling clean.

More water power. The KitchenAid high-pressure washing system has a four-way bottom wash arm (most dishwashers have only two), plus an upper-level power wash. That's your insurance that it gets the easy dirt off, and powers off the really hard-to-remove dirt, too.



All over your dishes. The KitchenAid wash system is virtually block-proof. No matter how you load your dirty dishes, nothing gets in the way of getting them clean.

The KitchenAid dishwasher is not only made to do the dishes better. It's built to do the dishes better, longer—load after load, year after year. For more information, write to Hobart Corporation, Troy, Ohio 45374.



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Continued from page 45

buyers. Houses on property in demand for new shopping centers, state buildings, highways, etc., are sometimes picked up at auction for as little as $1. There are even a number of "sales" in which the owner or buyer is *paid* $300 to $500 to remove the house.

Costs to consider

When the costs for a new lot, a foundation, utility hookups, house moving and remodeling are totaled, the result still looks favorable. For example, here are figures reflecting a recent house move from West Hartford, Conn., to neighboring Newington:

House, at auction	$ 200
Moving house	12,000
Removing overhead wires	1,800
Hookups and misc.	4,500
Lot and foundation	45,000
Updating interiors	22,000
Total cost	$ 85,500
Appraised value	$142,500

This path to a new house is especially attractive to young couples. Perhaps they've come upon land as a gift from parents or grandparents, and are spirited enough to do their own painting, papering, floor tiling, etc. Modeled on the costs listed above, they could slip by with a total expenditure of between $35,000 and $45,000, and wind up with a $100,000 cushion between costs and appraised value. Not bad for a young couple just starting out.

You won't see houses inched along highways or country roads that often. Yet, house moving is a well-established business, normally listed under "House and Building Movers" in the Yellow Pages. Neither the Department of Commerce nor Dun & Bradstreet has made a head count of house movers. Their numbers are small compared with remodeling contractors or kitchen dealers, but you'll find them pretty well distributed around the country. For example, there are seven house movers serving metropolitan Hartford, a region with a population of about 600,000.

Reasons for moving

People uproot houses for many reasons. One family on waterfront property in a New York City suburb had their house moved 100 yards closer to the water. "We wanted to add to the house, but not at its streetside location," the owner says. "As long as we paid for waterfront, we wanted to enjoy it to the fullest." Another family moved a summer house on Cape Cod away from the edge of a dune eroded by sea and wind. And a lovely Georgia mansion was dollied over wood rails from the center to the border of a 20-acre farm because the family wished to subdivide the property.



Roger A. Cellarfide



Mark D. Breen

Crowded out by new apartments, this two-family c.1890 house *(top)* in Hartford, Conn., was saved from the wrecker's ball through efforts by the Hartford Architectural Conservancy. Louis Turgeon & Sons, Newington, Conn., moved the house to its present Hartford location *(bottom)* for Victorian Associates, a firm that redeveloped the structure into four condominium apartments and an office suite, giving the period house many more decades of life.

When a house is to be moved involuntarily—after state condemnation of the property for highway or government building construction—the owners are paid fair market value for house and lot, then given a chance to buy back and move the house. The buy-back price is generally no more than 10 percent of value. Most simply reinvest their money in a new home, leaving behind their old house for auction or, in some cases, for complete demolition. ►



REMODELING for the '80s

Continued from page 49

When a commercial venture bids to uproot your house, procedure is much the same. However, the money offered is often far more than a state government will offer, since the property is to be zoned commercially.

Suppose you want to buy a house tagged for removal—where do you look? In local newspapers, where a notice may appear in a small display ad or in legal announcements, in publications of historical societies and by simply keeping your eye on new developments in the area, whether it is commercial or government inspired.

Most often, the house is sold at auction, open or through sealed bids. Expect to pay between $1 and $1,000, rarely more. You'll also be given a reasonable time limit to remove the structure from its present location.

Planning the move

Finding a dependable house mover demands the same common sense you'd apply to finding a remodeler. Ask for and check references. The average cost for moving a house falls between $7,000 and $15,000. Some moving bills soar as high as $30,000. "Beyond that, moving a house is uneconomic," says Fred Turgeon, president of a Newington, Conn., house-moving firm his family has owned for three generations. Readying a house for a move takes one full week, and the tow creeps forward at about one mile an hour.

Overhead utility, telephone and cable TV wires are an impediment to moving any house that is higher than one story. In some states, the buyer must make arrangements for temporarily removing wires, and pay to have the job done. The price is $200 to $300 to shift a few phone lines or $1,500 to $2,000 to cut and resplice heavy cable. In certain other states, utilities will move overhead wires at their own expense.

Excavation and footings are completed at the new site before the house is moved. The mover rests the house over temporary wood-timber supports. Then a foundation contractor builds the foundation up from the footings (horizontal, poured-concrete bases) to the base plates, those heavy wood members at the bottom of each exterior wall. Once ►

A bright idea from Pella.

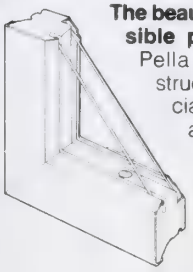
Make an entrance with the new Pella Sunroom Entry.



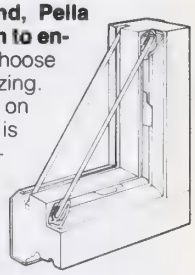


Make an entrance, make more storage space, and make some energy savings as well. This new Pella Sunroom Entry can do it all because it combines solid wood construction, insulating glass, and convenience features like a Pella Wood Folding Door that neatly hides storage without wasting space.

And notice how the insulating glass skylight panels are nicely integrated into the roofline. This could be the perfect solution to an awkward, drafty entry on an existing house. Or it could make a stunning first impression on a new house. Either way the impression is one of quality. Here are just a few of the details and convenience features that make the difference — the significant difference in Pella.



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THE BOLD LOOK OF **KOHLER**

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Continued from page 50

the house is fully supported on its new foundation, temporary timbers are removed, and the house is then ready for occupancy.

Safety precautions?

Will such a move damage the structure? Not at all. Fred Turgeon recalls a time years ago when his father moved a three-story house in which a half-filled glass of water had been left on a kitchen table. When the house was settled at its new site, the glass was still on the table, still half-filled with water. Not a drop had spilled.

Owners of homes moved this way often redecorate or remodel interiors—for the same reasons new owners redo an older home. But a move over the road should not unhinge the structural integrity of a house. However, it does behoove you to check the mover's credentials. An inexperienced house mover could probably find a way to rack the framing if preparations for the move weren't complete.

Final preparations

One futher ingredient is needed in a house move: patience. While structural preparation for a move takes only a week, the red tape may take longer. There are overhead wires to remove. There are permits to secure. Local police must be notified. In some towns and on some roads, travel for such an oversized load is limited to certain hours of the day, and some movers will not tow a house during rain, and certainly not during a snowstorm. So relax and look forward to the rewarding moment when you will have your house located on its new site at an appraised value in excess of what you paid for it originally.■

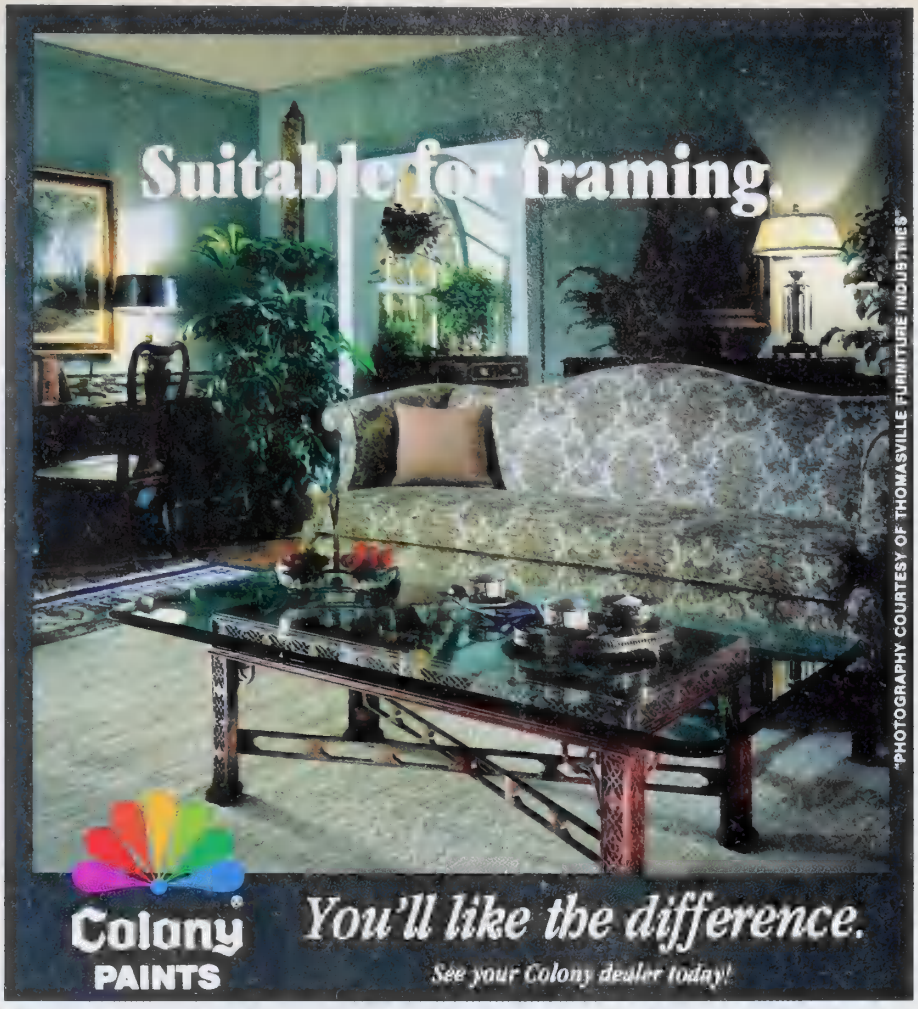


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Typical of newspaper relocation announcements, this appeared in the *New London Day*.





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Continued from page 53



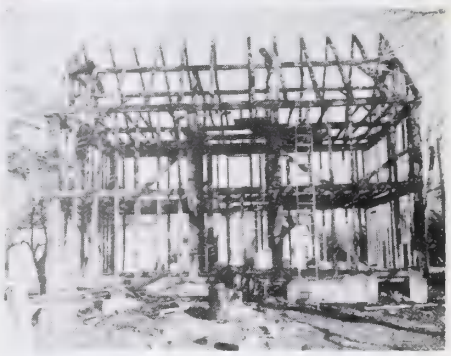
HARLAN C. JUDD

The structural integrity of this 1780 Old Wethersfield, Conn., house *(left)* was perfect when Willard Restorations began disassembly. A porch, added around 1890, had already been removed when photograph was taken. Found beneath drywall were inside four fireplaces and fine wood paneling.

Relocated in Salisbury, Conn. *(below left),* the house has been restored to its original understated elegance and expanded with a saltbox addition *(below)* in keeping with colonial design. Old framing and sheathing *(below right)* were erected by carpenters employing techniques familiar to 18th-century builders.







HOWARD WILLARD

Genuine antique houses can be moved through patient, beam-by-beam disassembly to reassembly at a new site

Suppose you fall in love with an 18th-century house in Ipswich, Mass., but you want it located in Arlington, Va.? The best of both worlds is possible. A handful of house restorers in the United States have the expertise to disassemble the Ipswich house, carefully pack and truck the pieces and parts to Arlington and reassemble the home.

One such person is Howard Willard of Willard Restorations, Old Wethersfield, Conn. He's enthusiastic about his work but is quick to point out this is not a money-saving operation. The house itself might go for a song—a few hundred dollars perhaps—but, Mr. Willard says, "Disassembling a typical center-chimney colonial could cost anywhere from $20,000 to $25,000." The trucking fee may run $200 to $300, and rebuilding is figured at about the same per-square-foot cost as new construction.

What you gain for a cost slightly higher than new construction is a home with all the charm and authenticity of an antique, yet fitted out discreetly with modern conveniences.

To keep track of parts, Mr. Willard takes dozens of colored photographs of the house before and during disassembly. His crew numbers each board, beam and post as it comes down, and they too are recorded for reassembly. If an original part is rotten or too dry, a new piece is cut from the same type of wood, using the old part as a pattern.

A "hands-on" architectural historian, Mr. Willard approaches restoration with the fervor of a Yehudi Menuhin on the violin. His crew must patiently withdraw wood pegs from post and beam connections, preserve the mortise and tenon cuts, raise floorboards without nail splits and remove fine wood paneling intact. Powder-dry clapboard siding is replaced with clapboards custom-scarfed in the 18th-century manner and, if necessary, true-to-original rosehead nails are fashioned for him by a local blacksmith at 15 cents a nail.

At times, Mr. Willard, and restorers ►



Continued from page 55

like him, work with house movers. This happens when a house must be partially disassembled for convenient removal. A house too large to squeeze down a narrow street could make the trip cut in half or in thirds. A tall house might squeak under overhead wiring with its roof removed. There are probably as many ways to move a house as there are houses.

Several years ago, for example, a tiny vacation cottage was relocated three miles away by helicopter. The cottage was moved onto a platform, which in turn was held by fingerlike cables attached to a single cable suspended from the copter.

A full-sized house can't be flown over trees and towns for two good reasons: There is no equipment at present, according to a spokesman for Sikorsky Helicopters, that will lift a 30- to 50-ton house and, if there were, the cost would be prohibitive. That isn't to say there won't be some means of flying houses, or house sections in the future.

Meanwhile, there remain more prosaic, but quite effective ways to move houses. Disassembling a house is laborious, but it is often the most fascinating area of the construction field. Howard Willard reports that when he first made a study of the Wethersfield house, he was uncertain of its age, and unsure of what treasures he might find.

"The house had been converted to a two-family rental property, and all interiors were covered with painted gypsum board," Willard said. "The house was clean and neat enough, but looked like any other house built today.

"We removed the front porch first—an appendage built around 1885 that was totally out of keeping with the house's colonial lines."

Surprise discoveries

When Willard's crew removed the gypsum board from walls inside, surprises multiplied. Behind one wall, there appeared brick facing, and as more board was removed, a lovely fireplace in good condition. When all wallboard was stripped away, four fireplaces turned up on the first floor, each in remarkably good shape. Surrounding three of the four was original wood paneling in need of only minor repair.

"On the attic floor, we found floorboards in such mint condition, the marks on the wood surface left by the carpenter's drawknife were still there. Apparently, the attic had been used very little, and the boards suffered hardly at all from foot traffic."

Willard has discovered that every antique house has its building date engraved somewhere, usually on or near the supports for the stairwell. Sure ►

A 'USED-HOUSE' LOT

Perhaps this couldn't happen anywhere but in California. To the best of anyone's knowledge, the first—and so far only—used-house lot in America opened in Manteca, Calif., 15 years ago. Every year 50 to 60 houses are sold and moved to new sites.

Anthony Lozano, a former roofing contractor, is the man who made it happen. His used houses are collected from as far away as the San Francisco Bay area, and moved to his 20-acre lot in Manteca by truck, trailer, dolly and even floated by barge.

Buyers wander through the lot inspecting houses in much the same way they might shop for a used car—there just aren't any tires to kick. Mr. Lozano, who does very little advertising, has a long list of prospective customers who keep returning until they settle on a house just right for them. His prices are attractive, a magnet for young couples or anyone on a tight budget. He contracts with buyers for the price of the house, the move to the lot and, sometimes, for the new foundation. He often helps buyers arrange financing and has even taken back their mortgages.

According to Lozano, there hasn't been a single unhappy buyer in 15 years of doing business.

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Continued from page 56

enough, when his crew took apart the stairs, there, knife-carved into the structural timber, was "1780," settling a minor disagreement with the town historical society—it had the house listed as 1799. "From its appearance, I just knew it was older than 1799," said Willard, who has made a serious study of colonial architecture.

After inner and outer "skins" are removed—siding, wallboard, roof shingles—every beam, post and board is numbered, and work begins at the top. Like a movie run backwards, taking apart a house is almost the exact reverse of building the same house. Rafters come down first, then framing on the second floor, beams and joists on the second floor, outer framing on the first floor and so on.

Whenever Willard encounters a timber attacked by termites, or weakened by age and dryness, he has it copied, using the original wood member as a pattern. The copy is cut from wood of the same type, except in those few cases when the original is a variety, like chestnut, no longer readily available.

All parts are carefully stored in the trailer of a standard trailer truck—often two trailers—and shipped to the new site with dispatch. Willard has systematized the packing so that wood members needed first are unloaded first.

All wood parts, including cedar-shingle roofing and wood siding (usually new), are assembled much as they were by their original builders. "I'd like to feel that if the 18th-century owner walked into his house today, he'd recognize it instantly," says Willard.

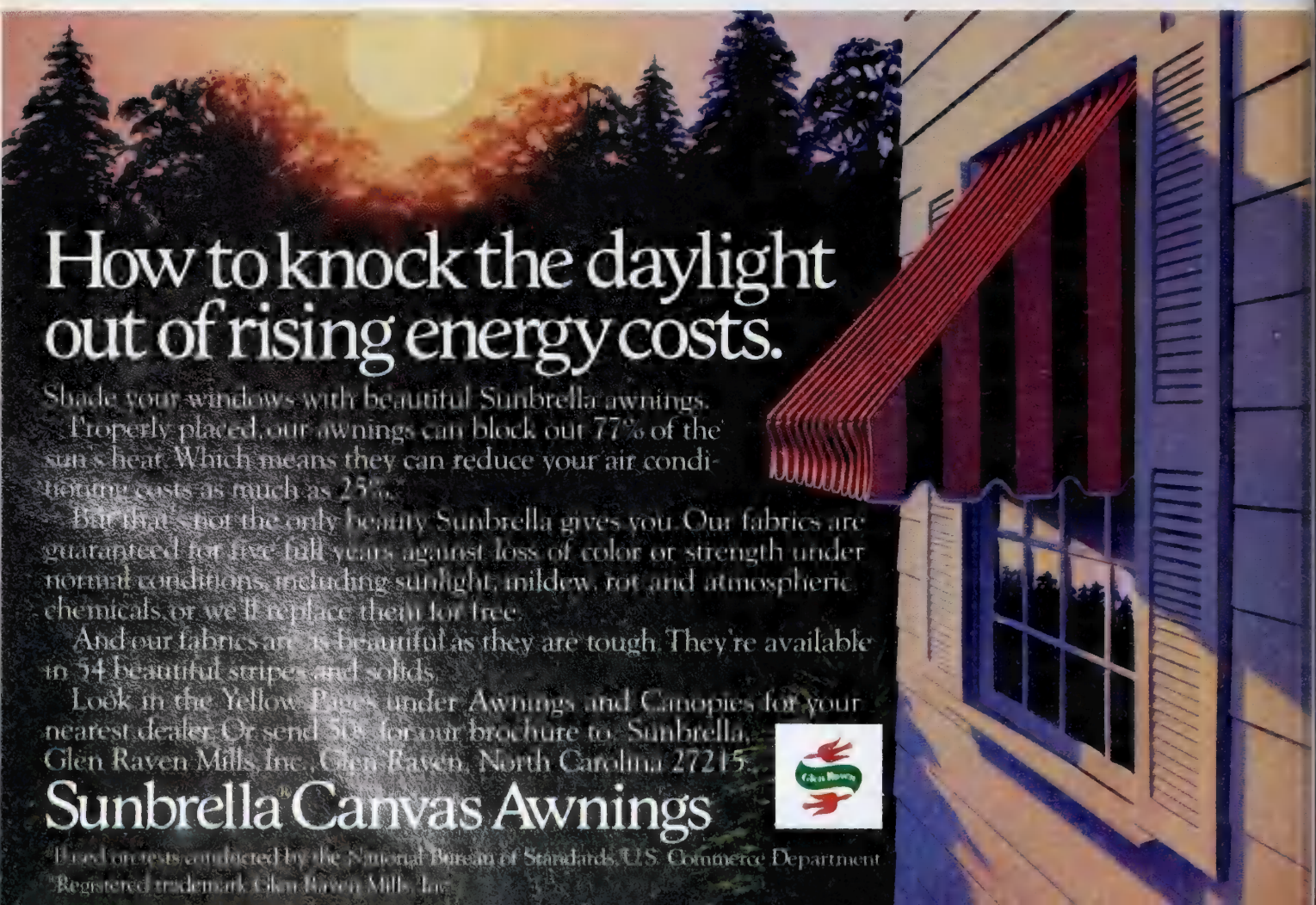
CUT-DOWN COTTAGE

Susan M. Ridgway's solution to the problem of moving her 1905 house across central Texas was unique. Writing in *The Old-House Journal* she tells how the house was "literally sawed in half, from the front door to the back door, cutting through all layers—siding, floors, joists, double shiplap walls, beams and rafters." Then it was reassembled on a new site.

Loyal to the past, and the present

While its appearance is loyal to the past, the house and all houses Willard restores are brought up to 20th-century standards of energy efficiency and working convenience. Kitchens and baths are equipped with modern appliances and fixtures; heat, and where necessary, air conditioning, are provided, and the house is fully insulated and protected by double-glazed sash.

These contemporary additions do not spoil the overall flavor of the interiors. Exposed beams and posts, age-polished floors and the simple lines of colo- ►



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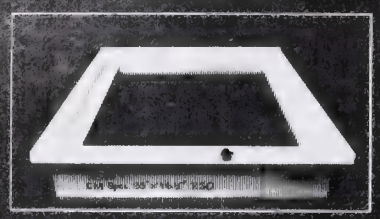
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REMODELING for the '80s

Continued from page 58



In the final stage of restoration, this handsome home *(above)* began its existence as a barn around the turn of the 19th century in Windsor, Conn. Records show it was constructed at a cost of $700! Rebuilt in Salisbury, Conn., by Willard Restorations, the home gets under way *(right)* when a truck-mounted crane raises the first "bent" into position. Each of the four heavy bents *(immediately below)* helps carry the weight of all other framing and finishing materials. Roof structure *(bottom)* follows, completing no-nonsense, clean colonial design.







Howard Willard

nial design preserve the original feeling.

Retaining the early look of a barn interior is somewhat more of a challenge. From inside an old barn, one can see the back of the wood clapboard siding nailed to uprights.

Willard's men nailed up siding on the outside, laminated a layer of foamboard insulation to the inside of the siding panels and covered the insulation inside with another layer of siding, applied backwards. The impression: What one sees from the interiors seems to be the inside of the siding, just as it was in the 18th century. But no cold winds sift through.

One would expect workmen on a restoration to be a cut above the journeyman carpenter. They are. Yet, there are examples of nonprofessionals falling for an old house hard enough to want to take it apart on their own. Should you be seized by such an urge, proceed with consummate caution. ■

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Continued from page 60

BATHS: RESHAPED FOR ELEGANCE AND EFFICIENCY

Next to kitchens, baths are the hardest rooms to remodel. Many options exist today—for improving an existing bath or adding a new one in underused space.



Tom Yee

Ample storage was paramount in redesigning this comfortably spacious and luxurious bath featuring flush-mounted St. Charles cabinets.

American baths are changing, and the changes are worth cheering. Going (and good riddance) are white utilitarian fixtures positioned unimaginatively in minimum space. Arriving are brave new colors, sophisticated patterns, smooth or cushioned surfaces and an array of luxurious indulgences. *(For spectacular examples, see pages 106–113.)*

These changes are taking place most often in existing baths or baths added to existing homes. According to the National Association of the Remodeling Industry (NARI), remodeled baths have hit the top of the annual list of residential alterations, and it's certainly understandable. After all, what better place to update? The bath can be the single most ►

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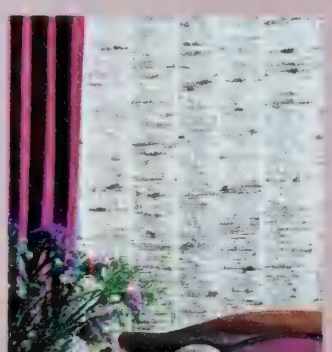
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Continued from page 63

regenerative room in a house. Why not soak away cares in the bubbles and currents of a whirlpool bath, or steam out those aches you've accumulated all day?

Touches of luxury

Options abound. Space may appear limited, but no house is carved of stone. Room uses can change. Closets may be less necessary than once thought; walls can be moved without sinking the budget. If adding a handsome new sauna is your heart's desire and the task looks impossible, seek the help of a seasoned designer who has had experience reshaping baths to fit such devices.

Here, briefly, is some food for remodeling thoughts:

- *Whirlpool baths:* Whirlpool baths are filled with water just as a normal bathtub is filled. When you've had enough water massaging, pull the plug and the water drains. A spa or hot tub, on the other hand, isn't drained after every use. Like a swimming pool, it retains the water, has its own filtering system and heater.

Spas, hot tubs and the large whirlpool baths easily accommodate more than one person. Some of the newest models even have redwood "party" tables mounted in the center, on which you can play a moist game of bridge or rest a cool drink.

How hot should the water be? Follow the guidelines delivered by the maker. Water temperature between 102° and 104° is recommended by most producers. Higher water temperatures have been known to produce a form of heatstroke. Most tub and spa makers fit heaters with controls that automatically cut off burners when the water temperature reaches a point somewhere between 105° and 110°. Temperature of water in a whirlpool tub is less of a problem, since the heat quickly begins to dissipate into the cooler air in the room. A whirlpool, for those who savor privacy, easily replaces existing tubs of 5, 5½, or 6 feet. And there are new models that combine soaking and whirlpool action within a diameter of less than 3½ feet—models that feature a built-in seat at the halfway point in 36 inches of depth.

Cost begins around $1,200. Or you could convert your present tub to a satisfactory whirlpool bath with a portable pump priced at about $200. What the portable may do is convince you someday to invest in a full replacement.

One Cold Spring, N.Y., couple solved the space problem by building a platform in their bedroom for a 7-by-9-foot whirlpool bath and leaving their 6-by-8-foot bathroom intact.

- *Steam bath:* An inset tub enclosed by a shower door is three-quarters of the way toward finished construction of a home steam bath. Installation of a steam generator, appropriate controls plus extra tile and a fascia panel above the shower doors may come in at less than $1,500. A freestanding one- or two-wall tub must be enclosed to contain the steam.

Converts to steam praise its deep cleansing qualities and the apparent remedial action of hot vapor on headaches and tension. Less effective, but still a perspiring pleasure, is the old-fashioned steam cabinet. Widely available even today, it takes up 3 square feet of space, has a seat inside and comes with a door that closes over all but your head. The price is around $400.

- *Sauna:* For Scandinavians, building a sauna inside the house is defeating its invigorating purpose: to alternate dry heat sessions with bare dashes through the cold air or snow. If such stimulation appeals to you and does not endanger your health, you will find an excellent selection of prefabricated outdoor sauna structures available at prices ranging from $5,000 to $12,000.

Or for less than $1,800, consider adapting a little-used closet *inside* your home. Add redwood or cedar paneling on closet walls and a heavy-plank sauna door that contains heating elements, wiring and the means to connect to house current. As an alternative, there are prebuilt, ready-to-assemble indoor sauna rooms in sizes comfortable for two or large enough for 10. Prices range from $2,500 to $7,500. Hardy souls can be assured that the jump from hot room to cold shower is sufficiently stimulating.

- *Exercise:* Staying healthy is becoming almost as popular as watching television. To most of us, exercise equipment is a natural complement to the bath, as expected as a shower after tennis.

The amount of bath space devoted to ►





Mayfield Collection

REMODELING for the '80s

Continued from page 65

such equipment depends on what you select. A wall-mounted weighted pulley that's 6 inches wide and extends 6 inches into the room fits the tiniest bath. This is a good start for muscle toning in any bath, with a price tag around $140. Here are other possibilities:

Equipment	*Size*	*Price*
Exercise cycle	2' by 3', 40" to 45" high	$90 to $400
Bench press and accessories	5' long unfolded	$200 to $500
Jogging platform	34" diam.	Under $100
Jogging track (on rollers)	Under 6' long, 2' wide	$100 to $500

Many units are equipped with digital readouts for time, distance and pulse rate. After an exercise session, you may want to stretch in the "sun." The technology of heat lamps has advanced to a level that allows for energy closely resembling that of the sun, but containing antiburning safety devices the sun will never have. Prices range from $75 to $300.

Expanding spaces

Baths in many houses remaining from Victorian times are master-bedroom size by today's standards; they present wonderful opportunities for adding luxuries. Most people, however, are forced to struggle with baths that are really too small. Often, clever adaptation of existing space can satisfy the need for expansion. A dumpy tub/toilet/basin/bath in a 5-by-8-foot New York City apartment was transformed to include a shower, Italian-style pedestal basin, elongated toilet, bidet and three times as much storage space.

Rethinking space doesn't solve every design problem. Sometimes borrowing space from adjoining rooms is the best solution, even though it raises the remodeling bill, especially if wiring and plumbing must be rerouted. Obviously, you'll weigh the advantages of additional space against the total cost, keeping in mind that the money spent is more of an investment than an expense.

Not as expensive, usually, as moving an interior wall is pushing out an exterior wall a foot or two. This could give ►



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Continued from page 67

Daylight, green plants and eye-pleasing surroundings are accepted elements of the new reshaped bath

you needed new space at a cost roughly equivalent to new construction in your area. On the ground level you can accompany the addition with a small private garden, surrounded by a vine lattice, masonry wall or other solid screen. A second-floor bath can sometimes lead to a balcony or sunning deck.

Adding a complete bath to the outside of a house can cost as much as $200 a square foot—not unreasonable when you add to the cost of fixtures, tile, piping and wiring the price of footing, foundation, structure, siding and roofing. Converting an existing unused room to a bath is an easier feat and closer to the cost of new construction ($60 to $80 per square foot).

Moving the location of fixtures in an existing bath is not as costly as many believe. If the bath is on the first floor and piping is accessible from the basement or crawl space below, moving fixtures for the sake of convenience is not likely to cost more than $300. Even when piping is buried in a ceiling, the cost of a shift might be as little as $500, rarely more than $1,200.

Beauty in the bath

Least costly of all is a face-lift. With little more than $35 worth of paint, you can transform drab bathroom walls and bring new life to a ceiling. Paints and wall coverings produced specifically to resist bathroom moisture are plentiful, colorful and varied. ►

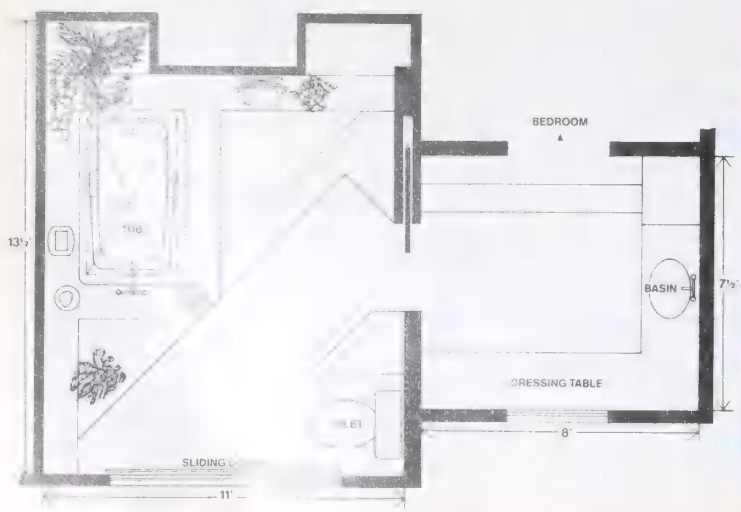


A high-ceiling skylight spreads a shimmer of sun through a glass-topped shower/steam bath enclosure in this striking redesigned bath *(right)*. Designer Carol Leverett and architect Anthony Frederick of Houston, Tex., pooled their talents for the makeover.



Michael Skott

A sophisticated blend of gray and white provides a backdrop for the bright colors of plants and accessories in renewed bath *(right)* designed by Virginia Frankel for her New York home. Corian sheathes platform holding Kohler whirlpool tub. Full bath plan below.



"Too bad I had to learn the hard way – there's no substitute for Maytag quality!" Says Mrs. Howell.



Standing: Mr. Gerard Howell and Ansley, 13. Seated: Anita, 11; Mrs. Jane Howell; and Wendy, the family dog.

"I should have gotten a Maytag Washer in the first place."

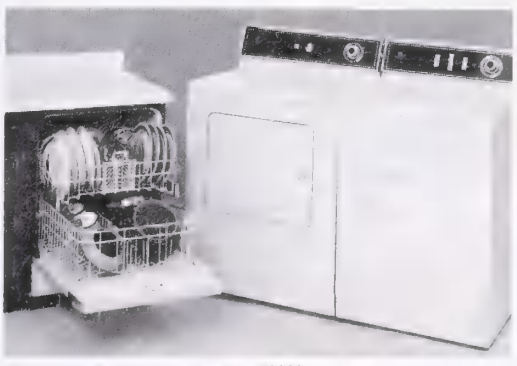
"When I got married in 1963, I could have gotten a Maytag Washer but I *didn't*," writes Mrs. Jane Howell, Owensboro, Kentucky.

"I should have known better," she continues. Maytags have long been a tradition in her family, she explains. "It wasn't till 1970 that I got the Maytag I should have gotten in the first place.

"Two little girls and my husband and I make about 8 loads of wash a week," states Mrs. Howell. Yet her Maytag takes it all in stride, and after 12 hard-working years, the repairman is still practically a stranger.

Mrs. Howell adds that she also appreciates the quality built into her Maytag Dryer. "Please keep it up... I want my children to enjoy Maytag dependability, too," she concludes.

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Continued from page 68



Art deco and modern blend appealingly in a bath reshaped by designer Ann Grasso for a Providence, R.I., house. Bands of black laminate define counters and bathtub surround over a base of rich earth-toned ceramic tile. Basin and faucet are of brass.

A color base of water-resistant carpeting, water-shedding vinyl or ceramic tiles is an installation within the range of amateur talents. Accents of color (or naturals) are yours for the asking—on counters, vanities, wall-hung storage units, window dressing and large variety of accessories.

Once the bath palette is completed to your satisfaction, plan sufficient lighting to display your work to its best advantage (as well as to give you light to see clearly and safely). Possible lighting locations: over and around the most-used mirror, centered in the ceiling, mounted above the bath-shower and the toilet and bidet. Use energy-saving incandescents (on low voltage) or color-corrected fluorescents (such as deluxe warm-white or deluxe cool-white tubes).

The most dramatic burst of color you can apply is available in the fixtures. Select a shade and hue that set the decorating theme for your entire bath. Today the choice is wide and rich. Take advantage of the many possibilities. ►

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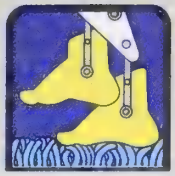
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REMODELING for the 80s

Continued from page 71

What's ahead

Tomorrow will bring some fascinating changes in the bath, according to a design panel assembled by tile makers Villeroy & Boch. There will be bathrooms in greenhouses, bathrooms larger than today's living room and more bathtubs in the bedroom (as in the Cold Spring couple's home). Moreover, the age of the bidet, a European custom for decades, has finally arrived for Americans.

"We realize now that the bidet is a fixture for the entire family," observes E. Harold Boyles of Eljer Plumbingware. He said the unwarranted stigma attached to this fixture is evaporating. "A customer of ours told us that he and his wife bought a house two years ago in which there was a bath with a bidet. At that time, they were thinking seriously of having it taken out. Today, he admitted to us, they would never again order a bath without a bidet."

Other changes, observed already in isolated instances by editors of this magazine, will become more prevalent in the bath of the future. These include:

- *Gardens:* An addition of one or two live plants in the bath is as popular today as door chimes. Some people have expanded the concept to a verdant indoor garden. In an atmosphere that at times resembles a tropical rain forest, what could be more logical?

Provided bath-located greenery gets ample sunlight or artificial light specified for plant growth, they will thrive.

In Hawaii, California, Florida and an increasing number of other states, plants contained within an enclave outside a first-level bath, reached by patio doors, are immensely popular. The tiny garden is a treat for one's eye and a site for private sunning.

- *Daylight:* Skylights in the bath ceiling are not unusual today, pointing out the direction for tomorrow when at least part of the bath will be a greenhouse or sunroom. This addition of glazed roof and walls is simply an outdoor garden enclosure placed indoors.

Moreover, the greenhouse/bath is not limited to the first floor. Such glazing can slip neatly into the wall and roof structure on the second level of a house, new or remodeled.

- *Space:* If some of the newest baths and bath additions to America's homes are an indication, the days of the typical 5-by-8 foot bath are numbered. Tomorrow's bath size will resemble today's bedroom. In this spacious complex will be room for stretching, sunbathing, exercise and one or more muscle-relaxing extras: whirlpool, sauna or steam bath. Plants will abound. Storage space will be plentiful, located within easy reach.

- *Time:* "It's a gloomy day. I think I'll curl up in the bath with a good book." Why not? The sunning deck will be cushioned. There will be plenty of moisture-resistant pillows. Perfectly balanced lighting will wash away the gloom of gray skies. And if reading makes you sleepy, dim the lights and nap beneath the sound of rain on glazing overhead.

No one will think it unusual to spend most of a holiday in the bath. A media wall will keep you in touch with the outside world, if that's your pleasure. A telephone extension (possibly cordless) and an intercom tie you to friends and family. A controlled environment allows you to stretch out with or without clothing, no matter what the weather.

Nor will you need to travel far for fresh fruit, juices and other healthy snacks: A pint-sized refrigerator is built into the wall.

- *Decorating:* Though not a departure from the good taste you exercise in your present bath decorating, the future bath will open up more possibilities for color and pattern. First, because the bath will be larger. Second, because tomorrow's materials will allow you a wider range of soft surfaces and hard surfaces, matte finishes and glossy reflections, color in more depth (imagine translucent marble) and patterns that change with your mood on a wall illuminated from behind a solid translucent screen by a projector.

Happily, nothing mentioned above is out of the realm of possibility today. Putting it all together won't be inexpensive. But there may be a trade-off. House prices are better controlled today because houses are smaller. No reason, however, that the bath can't be larger in a small house—and provide all these amenities. The trend is definitely toward greater luxury in the bath.■

ARCHITECTURE—THE "NECESSARY" ART

By JAMES BIDDLE

America was built on a motto that few people ever translate from the Latin—*E Pluribus Unum*. Out of many, one. This is the melting-pot theory—that out of many nationalities, many viewpoints and many actions emerged one homogeneous nation.

Now is as good a time as any to face the fact that in so many aspects of American life, this isn't exactly true. The pot has not all melted. Consciously or not, we Americans still retain strong ties to our multifaceted heritage of social customs, political views, language, even culinary habits.

Diversity, not sameness, is also the keystone of our architectural heritage. Out of many needs for shelter, many climates, many kinds of topography, many nationalities and many tastes and abilities have come many types and styles and qualities of structures in which we carry on our activities. In truth there is no one type of structure or style of architecture that epitomizes America's "built environment." This environment is composed in turn of Indian pueblos and New England saltboxes, 18th-century Georgian colonial mansions and 20th-century bungalows, austere Shaker meetinghouses and Baroque Spanish cathedrals, bracket-eaved Main Street stores and Chicago School skyscrapers. It is this variety that makes our built environment as culturally rich as the nation itself.

Architecture is one of the "necessary" arts, always with the capacity to reach the peak of creative impulses, but always tempered by the need to function. Built structures play a signficant role in giving character to every inch of inhabited land in this country. They physically define an area, making it different from any other. Through their historical or cultural associations and stylistic ambience—or lack of it—they affect the ways in which people regard their environment. ■

Mr. Biddle is a former president of the National Trust for Historic Preservation.

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The New American Spirit is Home







America, we have come to realize, is not a melting pot; it is a salad bowl. Here each of us brings the rest of us a special gift, a certain zest or piquancy. And instead of finding ourselves diminished by the mixing and mingling, we grow zestier and more piquant. It is wholly consistent with the new American spirit, for example, for a Texas family to settle for nothing less than the true character of an old Texas ranch house in building a new one *(top)* . . . or for a Minnesota architect of Norwegian descent to enrich his urban farmstead with a rainbow of colors inspired by houses he had seen in Norway *(center)* . . . or even for a collector of fine porcelains to create a new home for them—and himself—in, of all places, a masterfully transformed chicken coop *(bottom)*. These manifestations of the new American spirit joyfully at work await you on the following pages.►



The New American Spirit is Home

PRAIRIE HOUSE RE-CREATED

"When we couldn't find an old house we liked, we built a *new* one faithful to the style and materials of 1850s Texas"

Not far from glittery Dallas, but a far cry from the slick ranch shown in the television series, this Texas country house is restful, simple and deliberately old-fashioned. Pete Gifford and his family wanted an authentic early Texas ranch house and, not finding one that they could move to their property, decided to build one from scratch. They adapted frontier methods and materials to achieve the feeling they wanted, allowing themselves some hidden conveniences as well as new cedar shakes and loblolly pine beams for the roof. Their 30-by-40-foot house has braced framing with mortise and tenon joints. The Giffords reassembled the beams and boards from six abandoned barns and houses within a 20-mile radius of their Wolf-Run Ranch, and discovered the cedar posts for their porch and the limestone for their fireplaces and wine cellar in a barn and corncrib near Austin. On their own land they cut bois d'arc trees (the same wood western American Indians used for making bows) to fashion the rock-hard mantelpieces at each end of the multipurpose living room *(right)*. This is the wood that provided the 150-year-old piers on which the house rests. They even tinted peg-planked floors with red clay, as pioneers did in earlier times, then cleaned it off and sealed the wood with wax.►

Four generations consider this house *(above)* their family holiday headquarters. In the living room *(right)*, Pete and Beth Gifford's collection of 19th-century Texas furniture, tinware and pottery is comfortably at home.

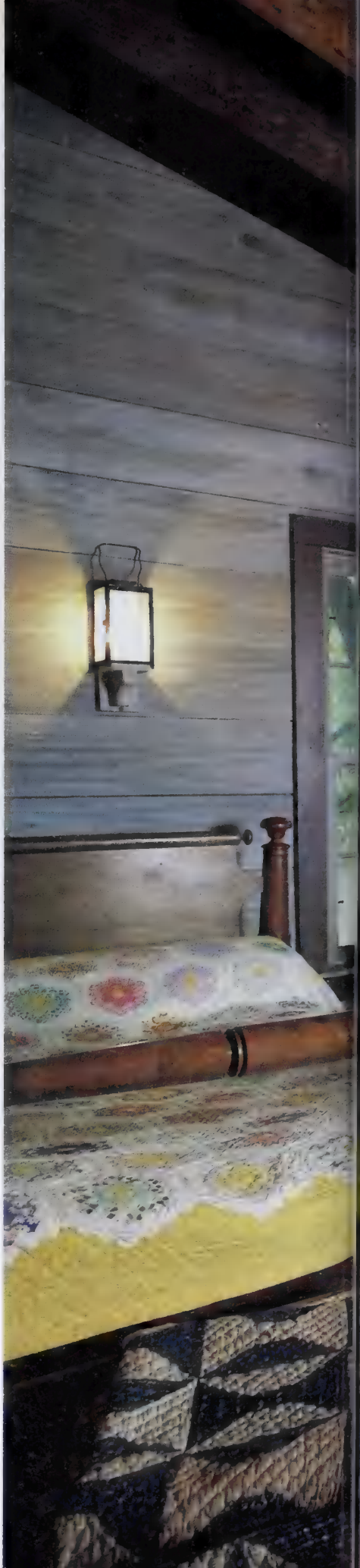


WILLIAM P. STEELE





In the dining and kitchen end of the Giffords' living room *(above)* small tables set together create a long table for big family dinners. Concealed in paneling, double doors with touch latches open to reveal a hidden refrigerator and stove on the left side of the fireplace, a sink and dishwasher on the right and, above them, storage lofts on each side of the chimney. These can double as bunk beds for teenage guests. In one bedroom *(right)*, maple bedsteads with rope slats were refinished and the sides lengthened to accommodate the tall, lanky Gifford men.



"Ours is a family place that provides restfulness and continuity. Its soul is the handwork that's gone into it—ours and that of others before us. Old things and fine craftsmanship speak to our hearts."

To the comfort of handmade quilts, rag rugs, double-weave coverlets, daybeds and rockers, the Giffords have added the modern comfort of good mattresses on their sturdy rope beds and conveniences that are cleverly concealed. The family wanted their house and outbuildings to look old and weathered, and also to last—so they left the exteriors unpainted, protecting some old boards by spraying with clear pentachlorothane. The main house sits on wooden blocks in the old open style—the ground was treated for termites, and the contractor insulated the floorboards with an underlay of plywood and rock wool. Air conditioning and heating come from inconspicuous vents in the baseboards. Electric sockets hide behind lamps, [illegible] or tiny flaps in the paneling. Wall planks are placed horizontally in the regional style—a device soothing to the eye that adds an illusion of spaciousness. To get a light color the Giffords stained the boards gray, then white, and wiped them off to show the grain. "The soul of the house," says Beth Gifford, is in the handwork and the cherished evidence of family continuity. An 1854 passport and 1865 wedding certificate of a German grandmother, for instance, are framed on linen above an oak cradle that has been used by the Giffords' grandchildren. "We like usable antiques." ►




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Stagecoaches going north from Dallas to Sherman crossed this land where a rail fence now leads to a reconstructed barn and on to the Giffords' Texas house. Passengers would rattle across an old bridge spanning Wolf Run Creek. An engineer by training, Pete Gilliam says, "As we got interested in old buildings and furniture, we got interested in the settlers and the tools they used." He and Beth joined preservation organizations and attended seminars in Winedale, Tex., and Doylestown, Pa., to learn techniques that would help them create the house they wanted. They also went on scouting trips and worked closely on each phase of construction with Dallas architect D. Keith Downing and contractor Don Tippie. The family's self-described "perpetual treasure hunt for antiques" still adds serendipity to weekends and ingenuity to actual decorating. Pete and Beth look for spongeware pottery and small tables and chairs that create quiet spots for reading or dining. These can be carried outdoors for breakfast among morning glories or for late afternoon visits.

Though most of the house has the frontier look of the 1850s, the bathroom is a skylighted lean-to designed in a style reflecting the year 1900 when a ranch family might have first had running water and ordered a tin tub from a Sears Roebuck catalog. To keep their find in good condi-

"This is not a museum—it's a home for easy upkeep, with little nooks for each of us to call our own."













FOR MORE DETAILS, SEE PRODUCT INFORMATION

tion, the Giffords painted it and added an exterior stain on the oak rim. Modern and old-time practicality also blend in the kitchen end of the living room. Copying the pioneers, they keep food in a pie safe with punchwork panels to let air in but keep insects out. Beth repaired their safe by piercing her own design in tin sheets, using chisels Pete honed on his grinding wheel. "When we're here," she says, "there seems to be time for everything—for our parents' generation to rock on the porch, for our children and grandchildren to ride and fish and for us to do what we like. It's a place that feels as if it had always been here." ■

—MARYBETH WESTON *Editor* PATRICIA CORBIN

Four generations of the Gifford family come together to work and play: *(1)* Rail fence leads to the barn under bright Texas sky. *(2)* Bird latch and tin stars adorn pine. *(3)* Pete Gifford puts a collection of old tools to frequent use. *(4)* Family antiques include regional documents and maps. *(5)* Beth Gifford and each grandchild enjoy time together. *(6)* Bathroom has workable pump, shelves from natural stone. *(7)* Even barn and caretaker's house are only 10 years old. *(8)* Osage oranges come from bois d'arc trees on the land. *(9)* Three generations, sometimes four, gather on the porch. *(10)* Riding is a favorite pastime for the family; the wooden bridge crosses Wolf-Run Creek near the house. *(11)* From dishwasher to pie safe, old and new are in harmony.

The New American Spirit is Home

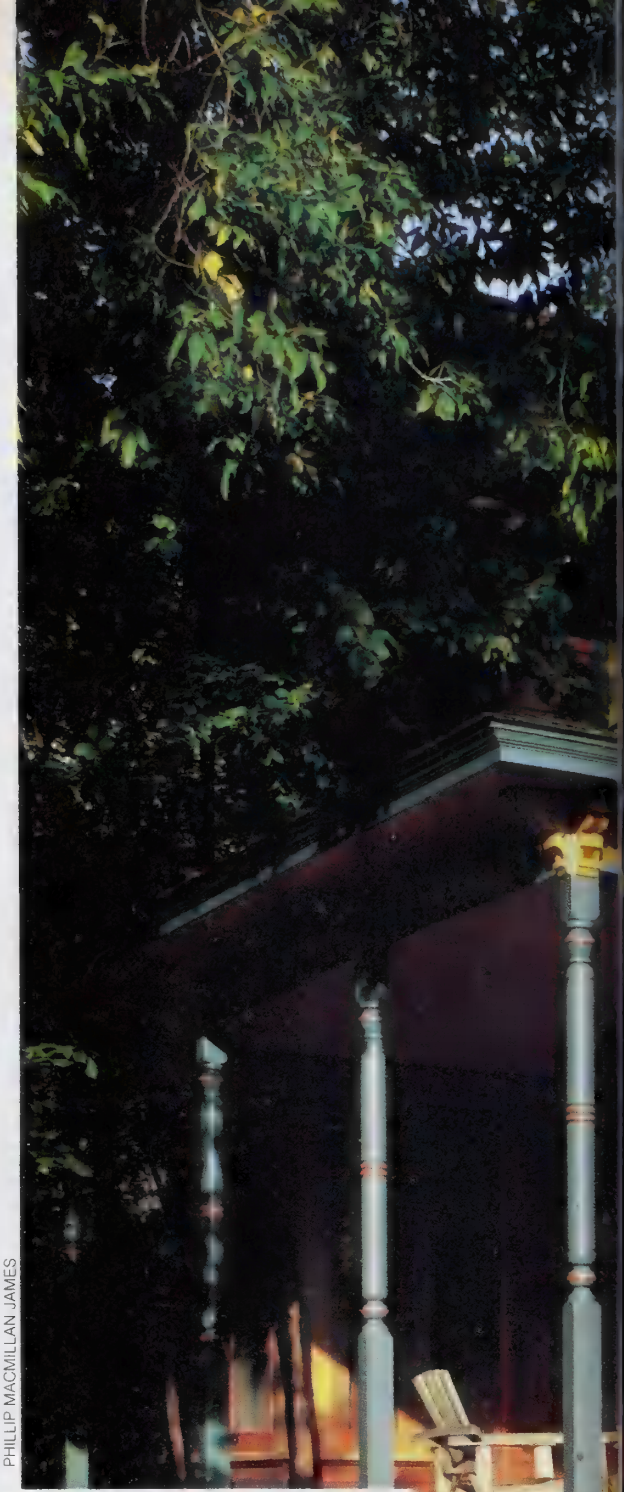
CLASSIC FARMHOUSE RESTORED WITH COLOR

Once a farmhouse, then a duplex, it owes its present charm to the glorious rainbow in the owner's mind

Most passersby on the quiet Minneapolis street must stop and look twice. Why would such a mellow old house have a front window painted *purple?* Then, right above it, another painted *cantaloupe* and *lemon?* Indeed, the passersby would be downright astonished upon entering this brown-stained clapboard, to discover that the whole place is ablaze with color.

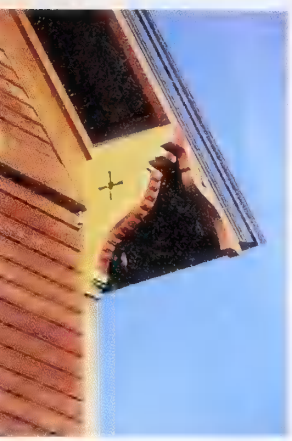
Is this house the product of a crazy whim? Hardly. Its owner, architect Thomas Hodne, Jr., elected to complete his restoration of a ramshackle farmstead with a profusion of polychromatic finishes for the soundest of personal and historic reasons. Of Norwegian descent, Mr. Hodne explains the 29 colors he used this way: "Until this century, Scandinavians painted everything. They never used wood in its raw form—it wouldn't hold up. They became masters of color, different colors, three and four to a room."

The house itself, though run-down when Mr. Hodne first spotted it, attracted him for an equally impeccable reason: "It was a converted duplex with sheds tacked on. It was just sort of listing. But it had the exact form of my grandmother's house in a little Minnesota town." Only later, after he'd bought the place for $13,000 from the housing redevelopment authority, did he appreciate the extraordinarily fine millwork that enabled him to make his polychromatic dream come true. ►



PHILLIP MACMILLAN JAMES

Literally everything in the Hodne house that could be polychromed has been: roof brackets, fascia boards, porch posts—even the steps of the porch and its outer edge. Both porch and balcony were added during the restoration.











The architect started the project as a bachelor seeking a new environment, never expecting his polychrome creation to become home for a new family—his own

When Thomas Hodne began restoring his dilapidated property, he had no thought of transforming it into a paragon of polychromatic detailing. He was a bachelor at the time and felt in no great hurry to complete the job. He hired one carpenter, little realizing that he would spend three and a half years not only rebuilding the house but also directing an ever-changing crew of student architects and artists—"anyone with a craft inclination"—to apply the intricate polychrome finishes.

Mr. Hodne confesses today that the full decorative possibilities of the project didn't occur to him until after he'd plunged into it. "The millwork throughout the house is all original," he says. "There were five different kinds of molding, but until we had stripped it all off and piled it in the backyard, I didn't realize I'd bought something so special." Right then he decided to let this cache of ornamental woodwork dictate his design direction. Needing a wall paneling that wouldn't detract from the richness of the molding and trim, he found nothing acceptable in the marketplace. So he created his own paneling and had it specially milled. It is, by his description, "a very soft-rolled shiplap of pure pine."

Oddly, for an architect, Mr. Hodne spent little time devising a plan for what he calls his "urban farmstead." He explains: "As a bachelor, I wanted an open place for people who just dropped in—a country kitchen, dining and gathering place. I also wanted a studio where I could work at home, plus two rooms I could close off: a video/music room and a bedroom." Well and good. When the wood paneling had been installed throughout the interior and the clapboard added outside, Mr. Hodne invited his friends to a party. He recalls how pleased the architects among them were. "Great," exclaimed one, "the woodsiest house I've ever seen. How are you going to treat the walls?" Mr. Hodne replied, "I am going to paint everything." He recalls now that they wouldn't believe him.

Doubtless the house would have commanded distinction locally as a bachelor's social base of operations, except that it never became one: Mr. Hodne got married and today presides over a household comprising, in addition to his wife, Joy, a 10-year-old stepdaughter and a year-old son. "We had our wedding in the studio," he says, "because it's the grandest space in the house *(right)*. Eighteen people gathered in a circle for the ceremony."

Joy Hodne took her place in the house before all the painting was done, helping to select colors for two rooms in particular: the music room, whose four shades of purple explain its in-house designation as the "regal room," and the master bedroom, called the "natural sweets space" because of its shades of melon and lime. These rooms, like the others, communicate their colors (purple, cantaloupe and so on) to the outside world through exterior window frames, with each frame matching the room colors indoors. Mr. Hodne thought the idea of "bleeding" the colors from the inside out was his own. Then he discovered at an exhibition that artists of the de Stijl school had done the same thing 70 years ago. Smiling, he says, "Nothing is new."■ —WILLIAM HOUSEMAN



The second-level studio *(above)* draws its character not only from a blend of colors the owner calls "earth pastels" but also from a sleek ceiling of wainscoting and the open-space slot linking two levels. Polychrome rosettes and the door and window woodwork *(opposite)* are thematic keys to each room. Only where a room may be completely closed off does a color theme change assertively.

BOLD SCALE, RICH TEXTURE



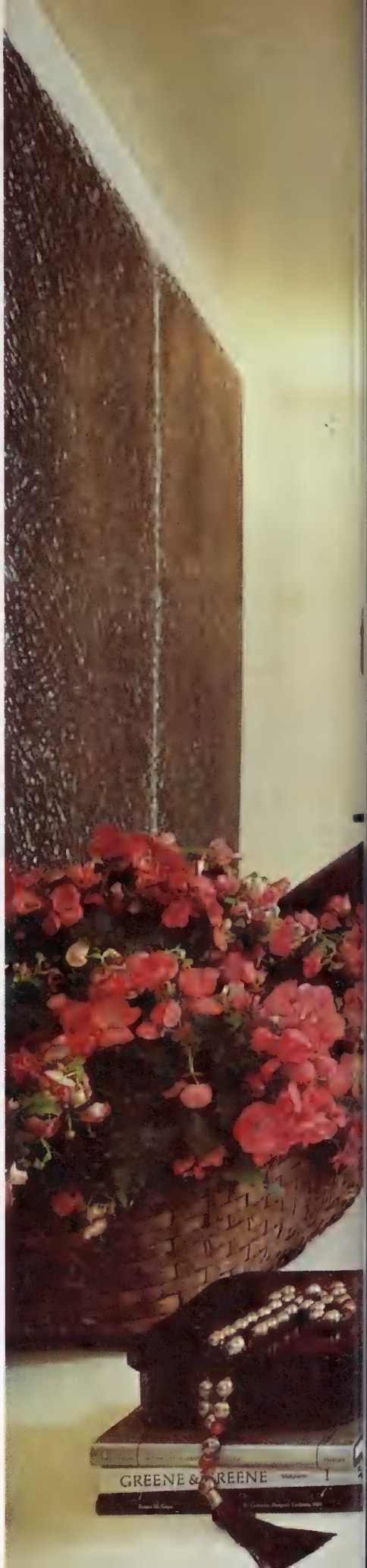
Hard edges have been cleverly disguised at every turn in this New York City apartment. In the bedroom *(opposite)* an upholstered bumper, like an ultramodern wainscoting, embraces the bed and chair, creating its own bed-sitting area. Fabric-covered blocks topped with oversized lacquered trays make up bedside tables. In the living room, however *(previous pages),* the upholstered bumper is placed in front of the windows to visually change the total wall-of-glass feeling. Platforms, upholstered instead of being carpeted as they were in the '70s, comprise the sofa and the "end table." Contrasting textures of one color maximize the impact of the space—canvas upholstery, lacquered trays and a leather-trimmed Formica-topped dining table in the living room; glossy chintz in the bedroom with blond sisal underfoot. The legs from furnishings have been removed to lower the planes of activity while creating an illusion of higher ceilings. Robert Bray and Michael Schaible selected a few large pieces to function for today's multipurpose living style. For instance, the dining table doubles as a desk top; a banquette fitted into the corner economizes space. Ward Bennett's Eclipse nylon fabric stretched over padding was used to create the bumpers throughout. Sinuous, '30s-style chairs are even further rounded with a pale chenille trim that is as soft to the touch as it is to the eye.■

Editor JASON KONTOS



The firm of Bray/Schaible designed this super-comfortable chair, using double the amount of interior padding and chenille trimming.

FOR MORE DETAILS, SEE PAGE 11 INFORMATION





PASTEL POWER

Pale colors and an uncluttered mix of furnishings give this New Orleans house a perennial breath of spring

This New Orleans house with its luscious pastels, lavish accents of white, pale floors, flowing spaces and long windows flooded with sun fulfills a dream its owner-designer has cherished for years: to have a light, airy house that is completely different in mood from the dark ones she knew when she was growing up.

To insure that her own house would be different, Pamela Pipes Kaye remodeled the 1920s building (conceived as a duplex) that she and her husband purchased so that the spaces would be open and uncluttered. To create the 36-foot-long sweep of living room shown here, she combined the original living room with two small rooms plus a hall. Four windows facing south and two looking west make it wonderfully bright all day.

"The living room seemed difficult to furnish," she recalls, "but when Mario Buatta was in town briefly, he made some suggestions that got me started." His idea for the white quilted sofa and chairs in the center of the room inspired the arrangement of two more seating groups: one around the original fireplace *(below)*, another at the opposite end of the room *(at right, background)*. It's a room on the grand scale, big enough to seat 16 comfortably.

Mrs. Kaye's special fondness for pastels inspired the color scheme, and her color treatment is consistent: The robin's egg blue on the walls and the pink and green on sofas, armless chairs and ottoman are repeated in the delicate brushstroke pattern of the drapery fabric. Simple accessories underscore the room's fresh elegance: ficus trees with ivy growing large around their bases, baskets as coffee tables, the owner's own majolica as well as pottery plates from Gordon Foster. A 1920s Louisiana quilt *(far right)* is the only artwork hanging on the walls ►



WILLIAM P. STEELE



Washable paint and easy-care fabrics make the dining room as practical as it is elegant

To create this graciously proportioned room where the whole family eats breakfast and dinner together, Pamela Kaye removed the wall between the original dining room and a sun porch. After installing French doors leading to the new deck, she painted the sunny room a delicate shade of pink—"It's my favorite color. These walls change from pale pink in daylight to peach as the sun goes down. It makes it a joy to watch all day long."

Here, as in other rooms, generous amounts of white, in all textures and materials, intensify the fresh pastel colors. For instance, an assortment of French-style chairs (which furnished a shoe shop that Mrs. Kaye's family once owned) and the console (once half of a dining table) are painted with high-gloss marine paint, as is woodwork throughout the house. Mrs. Kaye wanted easy-to-clean surfaces where children and dogs would be welcome. Much of the furniture is slipcovered for the same reason. "This is very much a family house. I even let the children ride their tricycles inside—probably the only mother they know who does!"

A tablecloth of Belgian linen provides another white accent and yet another natural texture, as do the shell-shaped sconces and chandelier. Plates are also in the shape of shells—a recurring motif throughout the house. To create visual flow between the living and dining rooms, the same fabric hangs at all windows—here in balloon shades which drop to the floor when they are let down. The dhurrie rug echoes the pastel colors in both rooms. ►

Right: "I wanted the whole house to flow out to the garden," says Mrs. Kaye. Ficus trees here and in the living room thrive in southern sun. *Below:* Pamela and Neal Kaye with their children, Ashley and Neal







"A lot of us who grew up with dark furniture ran from it," says Pamela Kaye about the four-poster in the master bedroom and the Empire daybed in her dressing room. But I am sentimentally attached to these beds because they came from my great-grandfather's plantation. Both beds as well as the stools at the foot of the four-poster were made by Prudent Mallard, a 19th-century New Orleans cabinetmaker. I decorated so they would work for me." She draped the four-poster in a fresh, young style, using an exuberant print.

As for the daybed, melon-colored walls and balloon shades offset any somber effect it might have had. In fact, melon walls unite this whole suite of rooms, which includes the master bedroom, a dressing room and bath plus a sun porch. The bedroom had been the original living room of the upper duplex, which Mrs. Kaye expanded by incorporating the hall beyond. She used more of the same hall to make closets for the dressing room, and installed her bath where the kitchen had been.

The sun porch remains as it was, with large windows which let in light all day. "It is a wonderful room to work in," says the owner, who often uses it as a home office. Just as often she makes it the site of afternoon tea parties with her children. As in other rooms, white marine paint revitalizes a varied assortment of furnishings. ■

Right: Marseilles spread, Thos. K. Woodard; sheets, neck rolls and pillowcases with pleated lace borders from Agnes Comar. *Below:* The dressing room with bathroom beyond *(see page 113)*, and the sun porch.







FOR MORE DETAILS, SEE PRODUCT INFORMATION



PASTEL POWER

Lighthearted fabrics give new life to wonderful old family furnishings



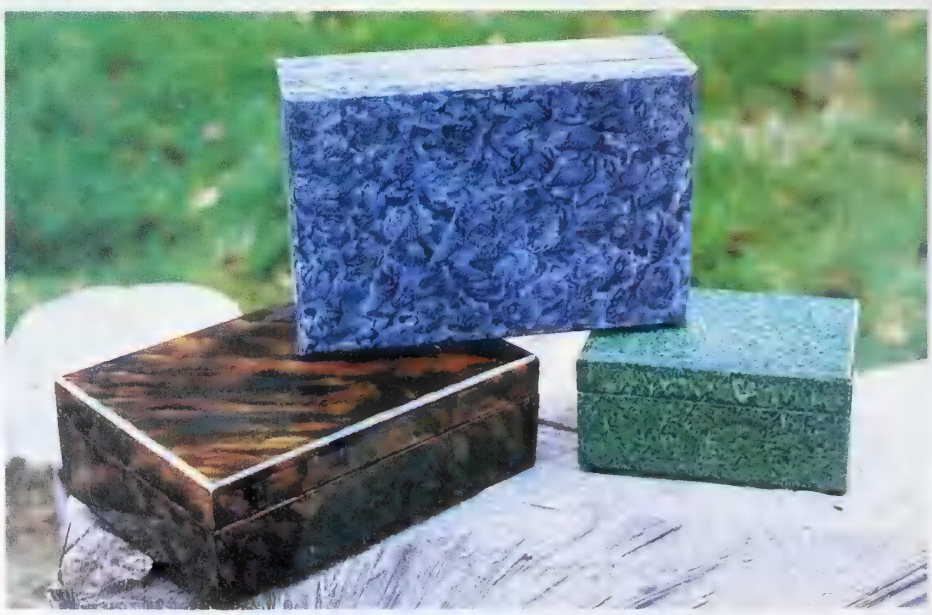
MASTERING THE SIMPLE ART OF VINEGAR PAINTING

How to apply a personal touch to an early American craft



Boxes in jewel tones *(below)* mimic tortoiseshell (done by dragging thin rolls of putty through paint) and marble (a dabbing with a piece of crumpled paper).

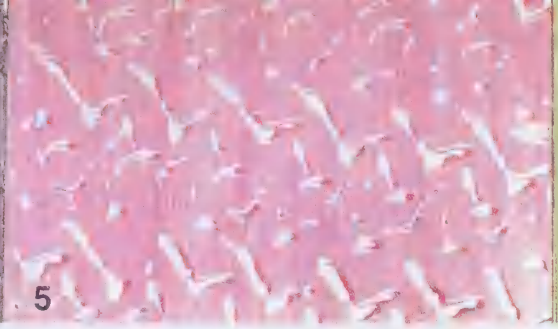
Circular woodgraining *(above)* is achieved by pressing crisp folded paper into the wet vinegar paint, then rotating it in a clockwise motion.



JOSHUA GREENE

FOR MORE DETAILS, SEE PRODUCT INFORMATION







Brilliant colors and magical patterns are the decorative and easy-to-do finishes of an early-19th-century country craft: vinegar painting. The method is quick and economical, with a base coat in enamel and the top color a mixture of vinegar, sugar and liquid detergent combined with dry poster paint. The fun is that anyone can do it with results that are surprisingly sophisticated and as varied as the sundries used for designs—wadded-up tissue, cut potatoes. ■ *Editor* PATRICIA CORBIN

Fancy finishes *(see close-ups above)* transform plain boxes and picture frames, furniture and walls: You can make repeating designs in paisley and stripes, leaves and waves, by using (1) bun-shaped putty, (2) cardboard cut with sawtooth edging, and freehand dots done with a brush, (3) putty blobs and putty twists, (4) wadded-up soft tissue, (5) arrow-shaped putty and (6) leaves of modeling clay with freehand veining.



An old bureau *(above)* was changed into a handsome decorative piece by painting cranberry color over a base coat of cream enamel and using a rolled-up stick of modeling clay to make the pattern.



The pattern on this child's rocking chair *(right)* was created by dragging a dry stiff brush across it in a swirling, or "lazy S," motion. All finishes by artists Veva Crozer and Gary Purcell.

For how-to instructions, turn to page 140.



BATHSTYLE '83

THE MODERN ANTIDOTE TO CRAMPED QUARTERS: MIRRORS, MIRRORS EVERYWHERE AND AN ABUNDANCE OF LIGHT AND SPACE-SHAPING MARBLE

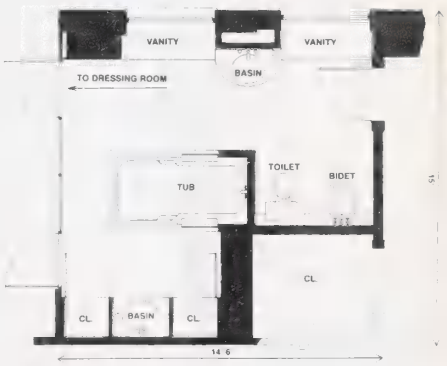
Running up against a brick wall—that, literally, was the problem a pair of apartment dwellers faced in remodeling this bath. With cramped spaces, limited light and an adjacent brick wall as its only view, redesigning proved a problem-solving feat *(see plan)*.

To remodel a bath without changing its basic dimensions requires a deft use of space-enlarging materials. Such was the task assumed by New York architect Leonard Haber for his clients Margaret and William Marquard. Because of the lack of natural light, reflective materials were employed to lighten—in fact, to visually enlarge the room. Mirrors now panel virtually every wall, even in the shower. Where mirror ends, marble begins—its symmetry reflected from infinite angles.

Marble shapes the vanity, surrounds the whirlpool tub, covers the floor and forms the extra-wide window ledges. To achieve even lighting, illuminating boxes were recessed in a ceiling grid lacquered the same Dresden blue as all the American-Standard fixtures. A third brightening agent—brass—adds rich hardware, including the hinges on the swing-out Plexiglas shower door. The old brick wall has been disguised with shirred curtains and mirror-paned shutters. ►

Editor KATRIN TOLLESON

VINCENT LISANTI



The tub, showered with light, is also endowed with a limitless view by way of mirrored panels and see-through doors



FOR MORE DETAILS, SEE PRODUCT INFORMATION





A paneled bath with a view of flowers—inside and out—affirms its country house tradition



JAMES LEVIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

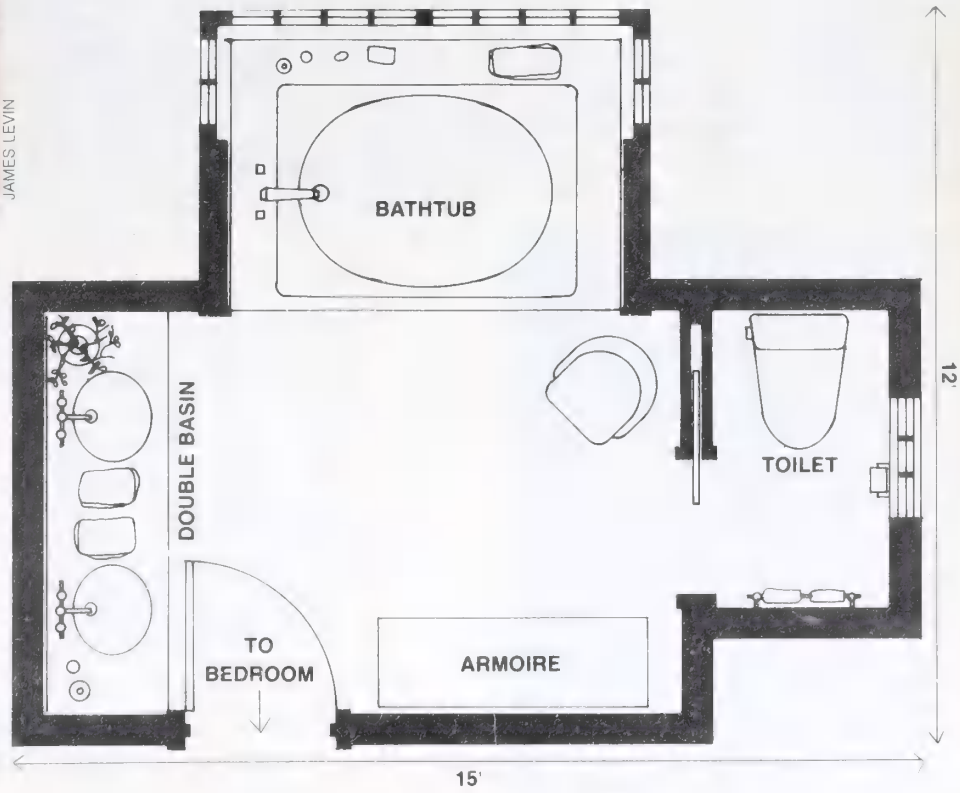
Pale woods to complement a country house—that's what interior designer Gary Crain chose to use in a bath/sitting room overlooking a garden. Teak and pine were combined with handsome gray porcelain bath fixtures—a wide oval tub, two lavatories and toilet, all from Kohler. Then for a touch of traditional decoration, he selected a 19th-century-style wallcovering of old-fashioned roses. The room is an achievement of up-to-the-minute technology within a traditional context.

The design of this garden bath, following a trend, places the toilet in a room made separate by a sliding pocket door that slips inside a wall *(see plan)*. A hinged octagonal window illumines the toilet portion of the bathroom.

Mr. Crain began his plan for the bath/sitting room with a pine armoire, not shown. Using its scrubbed finish as a starting point, he placed the tub in an alcove to take maximum advantage of the garden view. The pine trim faces the alcove, but bleached teak, prized for its impermeability and long used in boats, provides the "decking" or the tub's surround. The tub is finished with brushed-chrome fittings that look like patinaed pewter. The front panels of the two lavatories *(below left)* are pine, but the countertop is bleached teak. Turn-of-the-century-style fittings have been installed for the lavatories as well. Mr. Crain says that Kohler's Country Gray color works as an effective neutral tone with elegantly grained woods and stylized French patterns like the 19th-century block-printed wallcovering from Cowtan & Tout. The chair is upholstered in an ivory fabric, its buttons covered with dark green chintz; the balloon curtain is chintz.

A pair of gilded mirrors hung from red-checked ribbons and secured with carved pine rosettes come from John Rosselli Antiques as do the Chinese export platter on the wall, the straw baskets for plants and the earthenware soap dishes.►

Editor JASON KONTOS





A century-old Chicago mansion, whose owner's taste runs to travertine marble, warm tones of rose and rich hues of aged mahogany, is enjoying a renaissance.

Under the aegis of the interior design firm Robert J. Melin Ltd., the decrepit house was restored, and its carved mahogany fireplaces and fine woodwork were preserved. Indeed, burnished wood set the tone for an Edwardian ambience that suited the owner's unique style.

No ordinary bath would do. Rather, a stately bedchamber was designated as the master bath for a new era of luxuriating—with amenities its forebears never dreamed of. For example: a deluxe whirlpool encased in marble with curved ledges for bath accoutrements *(right)*.

Embellishing the room with contemporary features that meshed with its classicism, Mr. Melin designed a mahogany cove above the bath to serve as the primary source of illumination. The same material comprises a soffit over marble-topped sinks set into a vertically paneled vanity *(far right, below)*.

While mahogany establishes the English period framework, Italian travertine marble makes modern sculpture of the shower niche and surround of the Kohler whirlpool. Marble also paves the floor with a mottled texture that somehow works with a French tapestry and enriches the heather-colored walls. Carrying the color scheme further, Mr. Melin used heathery wool flannel to cover a vintage fan chair and bathside stool. Even the windows are treated to a covering of flannel, in the form of horizontally pleated shades that assure privacy, yet welcome natural light. ►

Editor JASON KONTOS

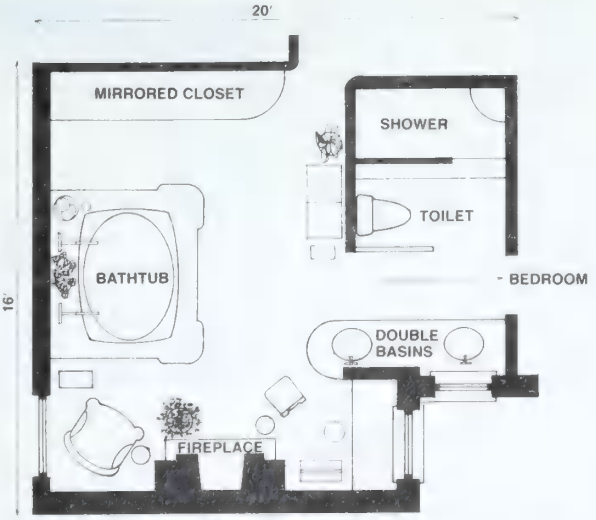
FOR MORE DETAILS, SEE PRODUCT INFORMATION

Marble, used lavishly throughout, forms a sculpted shower stall set apart from the rest of the bath



JAMES LEVIN




20'
MIRRORED CLOSET
SHOWER
TOILET
BATHTUB
BEDROOM
16'
DOUBLE BASINS
FIREPLACE



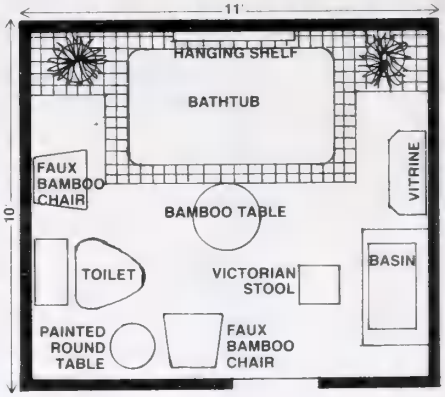
BATHSTYLE '83

JOSHUA GREENE

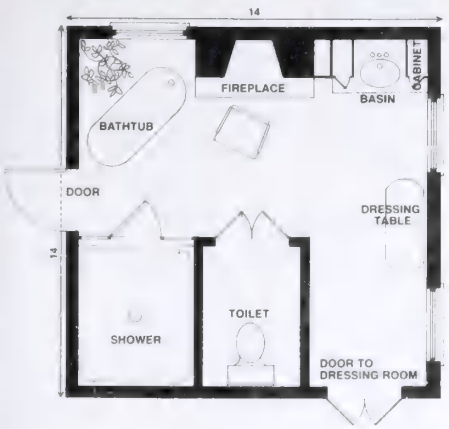
Tile makes a splash in this up-to-the-moment bath. The lavish use of one material—in one rich exotic color—creates a look of luxury and also expands the space visually, because both walls and ceiling are uniformly covered.

For many practical reasons tile has been the longtime favorite material for bathrooms. When used extravagantly on walls, ceiling and built-in pieces *(above)*, it can brilliantly transform the most modest bath—in this case a typical 10-by-11-foot room. Designer Ron Fields chose rich, deep green for its dramatic contrast to the bone-colored sink and whirlpool tub. "The very mysterious quality of the dark green and the brass suggested a Victorian atmosphere to me," says interior designer Fred Palatinus, who furnished the room with a glass and brass vitrine for towels and hung a Moorish-inspired shelf above the tub. He emphasized the exotic by painting the floor to resemble malachite.►

Editor BEVERLY McGUIRE



WILLIAM P. STEELE



In the master bathroom of her New Orleans house Pamela Kaye has lavishly used the same luscious pastels, charming furniture and accessories that highlight the rest of her house *(pages 98-103)*. Avoiding the anonymous look bathrooms often have, she has made hers cozy and comfortable and a visual extension of her total design theme: melon walls, dhurrie rug, balloon shades, skirted table, a blue and white quilt upholstering the stenciled chair. The melon color that Mrs. Kaye chose for the master suite harmonizes with the brick of a chimney that probably was used to vent the stove when the room was a kitchen (part of the building's upper duplex). Set into a niche next to the chimney is a sink above which are narrow louvered cabinets flanking the mirror. Beyond the chimney Mrs. Kaye had new plumbing lines installed so she could use a luxuriously large old tub from a third floor bath, angling it to fit it into the room *(see plan)*. "When I love something I figure out how to use it," she says.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

GARDEN *in the* WOODS



KEN DRIESE

Jewellike lady slipper orchids glisten within the woodland underbrush. Leucothoë fontanesiana shares this protected spot.

On a clear fall day in 1930, Will C. Curtis was driving his second-hand truck along the back roads of the then rural town of Framingham, Mass. Something beckoned this young landscape architect and he veered off the main street on to a dirt road that meandered through an abandoned tract of land. As he drove along, he became more and more excited, for he had stumbled upon a location unusually rich with glacier-made ridges and valleys, natural bogs, a meadow and even a pond. Such amazing diversity made this site perfect for Mr. Curtis to realize his lifelong dream of creating a wild flower sanctuary. He bought the original 30 acres for $1,000 and began what was to become the Garden in the Woods.►

Yellow flag, Iris pseudacorus, grows happily by the pond's edge. Native trees and shrubs bloom beyond. Flag will grow for you in a moist area.





GARDEN *in the* WOODS

Curtis's aim was to produce a naturalistically landscaped place to dramatically exhibit the wild plants of North America. In 1933, a novice gardener, Howard O. Stiles, joined Mr. Curtis and together they blended native species with hybrid cultivars and imported varieties to create unique landscape "paintings" using nature's own pigments.

As time went on, Framingham became a booming Boston suburb, and development threatened the garden's existence. A fund drive began and contributions poured in from concerned people in all 50 states. The garden was saved, and in 1965 it was donated to the New England Wild Flower Society to secure its future.

Today the garden is the largest landscaped wild flower preserve in the Northeast with 1,500 species and varieties covering 45 acres. The society's goal is "conservation through propagation," and to this end it has begun to raise plants in new solar greenhouses on the site. The society urges gardeners to buy plants and not to collect them from the wild. *(For tips on growing wild flowers see Garden Guide, page 142.)* Each year their efforts culminate in a spring wild flower sale that has become a major New England event. ■

—KEN DRUSE

FOR MORE DETAILS, SEE PRODUCT INFORMATION





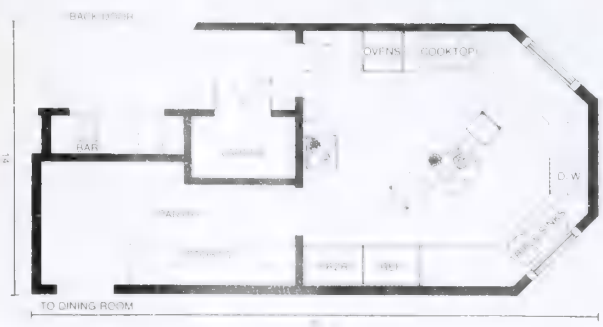


Opposite from bottom to top: **Mayapple, blue Phlox divaricata, yellow lady slippers, Asian azaleas and white dogwood dance in the spring rain.** ***Top:*** **Azalea and blue Jacob's ladder, Polemonium reptans.** ***Middle:*** **Flowers of the insectivorous pitcher plant.** ***Right:*** **Yellow lady slippers, Cypripedium calceolus, are said to be easier to grow than pink ones.**

NEW ORLEANS GOTHIC



The house was built in 1866 and for 99 years was a New Orleans nursing home. It was a run-down ruin, lacking a family kitchen, when new owners purchased it not long ago. In remodeling the house, they created a kitchen where none existed, choosing a bay window area as the focal point and fitting out surrounding spaces with cabinets copied from a steamboat Gothic plantation called San Francisco. From the plantation's butler's pantry came the design for the arched, glass-paned cupboards and the under-the-counter cabinets *(right)*. For practicality the countertops are of Formica; for vintage character they are finished with rounded or "bull-nosed" wood edging. Another typical detail of c. 1860 Victorian design is the tongue-and-groove beaded-board ceiling, painted a pale sage-green. Gingerbread trim was added to suit the owner's fancy. ■



Instead of creating an open kitchen, architect Davis Jahncke of Jahncke Spooner Associates interrupted the space with two pantry areas *(above and plan)*. The one at right has a bar and walk-in closet-larder; the other contains linen, china and silver storage plus a passage to the dining room.

FOR MORE [illegible] PRODUCT INFORMATION

PHOTOS: WILLIAM P. STEELE PLAN: EMMANUEL GROSS





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EARLY VICTORIAN: Stylistic Revivals Typify 19th-Century European Design

Nostalgia for the past inspired an eclectic, often flamboyant approach to design, which drew upon rococo, Gothic, Elizabethan and Renaissance models for its unique flavor

By MARVIN D. SCHWARTZ

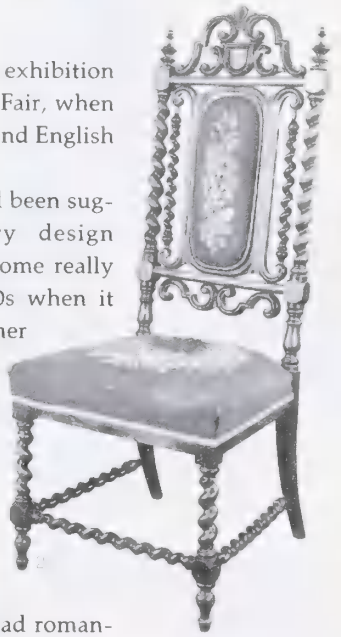
Early Victorian is the term applied to furniture design of the period between about 1830 and 1860, the first decades of Queen Victoria's reign. It is a period when a number of historic styles were revived. Gothic, Renaissance, rococo and neoclassical models dating from the middle ages to the 18th century were adapted to suit the demands of 19th-century taste. While the more conservative continued to enjoy the classicism of Empire and Biedermeier design, the fashion-conscious reacted against it, seeking inspiration in the output of various moments in history.



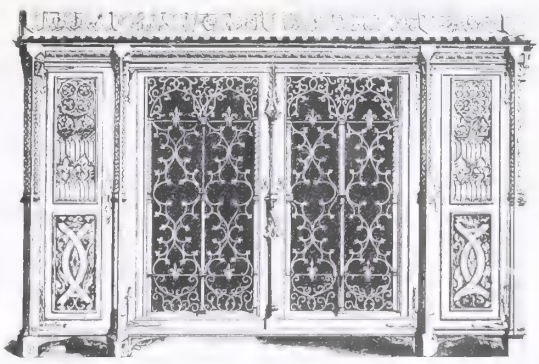
This rococo revival table (c. 1850) made for the Crystal Palace exhibition by Henry Eyles has ornate features typical of display pieces—unusual dolphin legs and elaborate wood-carved chain design.

A feeling of nostalgia for the 18th century, particularly for the court of Louis XV, inspired a rococo revival in which Parisian designs served as models for furniture makers on both sides of the channel. The revival was more flamboyant than the original in many instances, with the curved legs and characteristic carving just a bit more emphatic. The subtle curves of the 18th century gave way to more undulating lines, and the almost abstract floral ornament popular early was replaced by more realistic rendering. Rosewood, mahogany and walnut were the woods favored, but there was a certain amount of painted and gilded furniture too. Rococo designs were favored for parlor sets, with chairs mainly having upholstered backs and seats. The first of the rococo revival designs appeared in English design books of the 1820s. Such designs were already flourishing at the time of the Crystal Palace exhibition of 1851, the first World's Fair, when French, Austrian, Italian and English examples were on view.

The Gothic Revival had been suggested in 18th-century design books, but it did not become really significant until the 1830s when it was conceived as another reaction to classicism. The English designer A.W.N. Pugin called it a Christian style that was a fitting antidote to the paganism that had been popular for centuries. He also thought that Gothicism had romantic connotations along the lines of Ivanhoe and King Arthur. Designers found ideas in late Gothic furniture—works of the 15th and 16th centuries—and in elegant architecture of the 12th and 13th centuries. While some work might be considered reproduction, more of it was in characteristic 19th-century forms that were embellished with Gothic patterns. Rose windows and pointed arches from early cathedrals became chair backs and the framing for glazed doors on bookcases. Halls, bedrooms and libraries were rooms most likely to be furnished in the Gothic Revival style, but, occasionally one finds dining room and parlor furniture as well. The best ►



This Elizabethan Revival chair is English and was made about 1845. It has tent-stitch embroidery on wool and demonstrates the trend toward only partly upholstered furniture.



Here is a cabinet designed by Pugin and built by Crace & Co. of London around 1850. An exhibition piece, it is Gothic Revival at its most elaborate.

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EARLY VICTORIAN

Comfort: Partial Upholstering and Exposed Frameworks

known Gothic Revival designer, Pugin, published a number of English books from the 1830s on. He also was responsible for the medieval court at the 1851 exhibition.

A popular Gothic variant, the Elizabethan style, flourished at about the same time as the Gothic and had its counterparts on the Continent. The Elizabethan was a very free interpretation of 16th-century English design which included elements of the 17th century. The typical chair, for example, was based on the narrow, tall-backed 17th-century Jacobean model with spiral-turned supports on the back. Fretwork, or pierced-work ornament was applied to flat areas on cabinets and chests in designs that did relate to Elizabethan models. This was a style that was popular for parlors and halls and it appeared in books of designs between the 1830s and 1850s.



This unusual chair (c. 1840) combines both Elizabethan and rococo styling. It is gilded and inlaid with mother-of-pearl—such inlay was more typical for papier-mâché furniture of the period.

The Renaissance Revival was suggested in design books as early as the late 1830s, but it was not until mid-century that it really flourished. It was 16th-century French Renaissance work that furnished the inspiration with the mid-century examples distinguished by handsome relief carvings. Forms tended to be straight, heavy and embellished with relief decorating in motifs that often related to hunting and fishing, since cabinets and sideboards in the style were popular dining room forms. Since the Renaissance was a classical period, designs in the revival sometimes had 18th-century Louis XVI neoclassical motifs assimilated into essentially Renaissance designs.

The Early Victorian cabinetmaker or furniture manufacturer made furniture that varied in scale. Some pieces were monumental while many were rather small. Work in wood was made, in some instances, by traditional means, but there were changes initiated so that, for inexpensive work, designs were simplified to speed up production. Although there were machines patented to eliminate some of the time-consuming steps required to make a piece of furniture, the speed-up was ultimately achieved through the simplification of design. Carving was minimized. Carved, curving legs were replaced by cut-outs. Because handsome graining was favored there was little painted furniture made on a grand level. Technical innovations inspired a few new kinds of furniture. Work on curving forms had been simplified by the development of bentwood. The Austrian or Czech version of bentwood was used for a number of new forms and chairs that are best described as functional. Experiments in the use of new materials were undertaken extensively—there were even pieces made of gutta-percha, a material similar to rubber, made by manufacturers looking for a new material. ■

Editor KATHLEEN MAHONEY



This cabinet with mirror is an ornate example of Renaissance Revival made by Jackson and Graham around 1855. Shown at the Paris Exhibition of 1855, its outstanding features include elaborate ormolu and porcelain plaques.



An example of rococo revival, this chair with cabriole legs (c. 1845-50) is of papier-mâché—painted, gilded, inlaid with mother-of-pearl—and has an upholstered seat.

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SPRING DINNERS WITH THE SEASON'S BOUNTY



MICHAEL SKOTT

The dinners here and on the following pages not only celebrate the arrival of spring, they also serve as inspiration for you to embark on a culinary adventure: grilling a whole meal over mesquite wood, inventing your own pasta, making puff pastry for a chicken pie. The first menu, created by HB contributing food editor Martha Stewart, is deliciously simple: brook trout, baby eggplants and green onions all grilled together and basted with thyme butter. "Grilling is the simplest, easiest way to cook meat and fish," says Mrs. Stewart. "It also enhances the taste." She especially likes the pungent flavor that mesquite wood or charcoal gives to such fish as trout, red snapper, bluefish and sea bass.►

Cooking outdoors again, savoring the flavor of tender, young vegetables — the coming of spring is like letting in fresh air. Here are four delectable dinners to help you make the most of it.

The recipe for Two Red Pepper Pasta was concocted by a California food consultant, Ruth Leserman, because she wanted something with even more color than tomato pasta. Mrs. Leserman discovered that ground red peppers (roasted, peeled, then pureed in a food processor) would give egg pasta a clear red color and a unique taste as well. The taste of the red pepper is heightened by a touch of cayenne pepper in the pasta dough, hence the name.



SPRING DINNERS WITH THE SEASON'S BOUNTY

For cooks who like to create a feast for the eye as well as the palate, here is a dinner that looks as delicious as it tastes. The colors of the food and the serving plates create an effect as delicate and pretty as a spring bouquet. For the first course, oysters—baked for just a few minutes and served on the half shell with pink butter sauce spooned over them—are served on pink-rimmed plates. The sauce, a variation of beurre blanc (made with white wine, shallots and vinegar), gets its tint from red wine. The main course—homemade pasta and radicchio salad—is equally colorful. "I love the way the pasta with the bright red pepper looks against the spring green of the old Fiesta King plates," says Mrs. Stewart, who serves the meal buffet-style from a 1920s green enameled wood-burning stove. The salad of deep red radicchio (Italian chicory), pale Belgian endive and Italian parsley is tossed in a vinaigrette made with balsamic vinegar and an egg yolk. ►



FOR MORE DETAILS SEE PRODUCT INFORMATION



SPRING DINNERS WITH THE SEASON'S BOUNTY



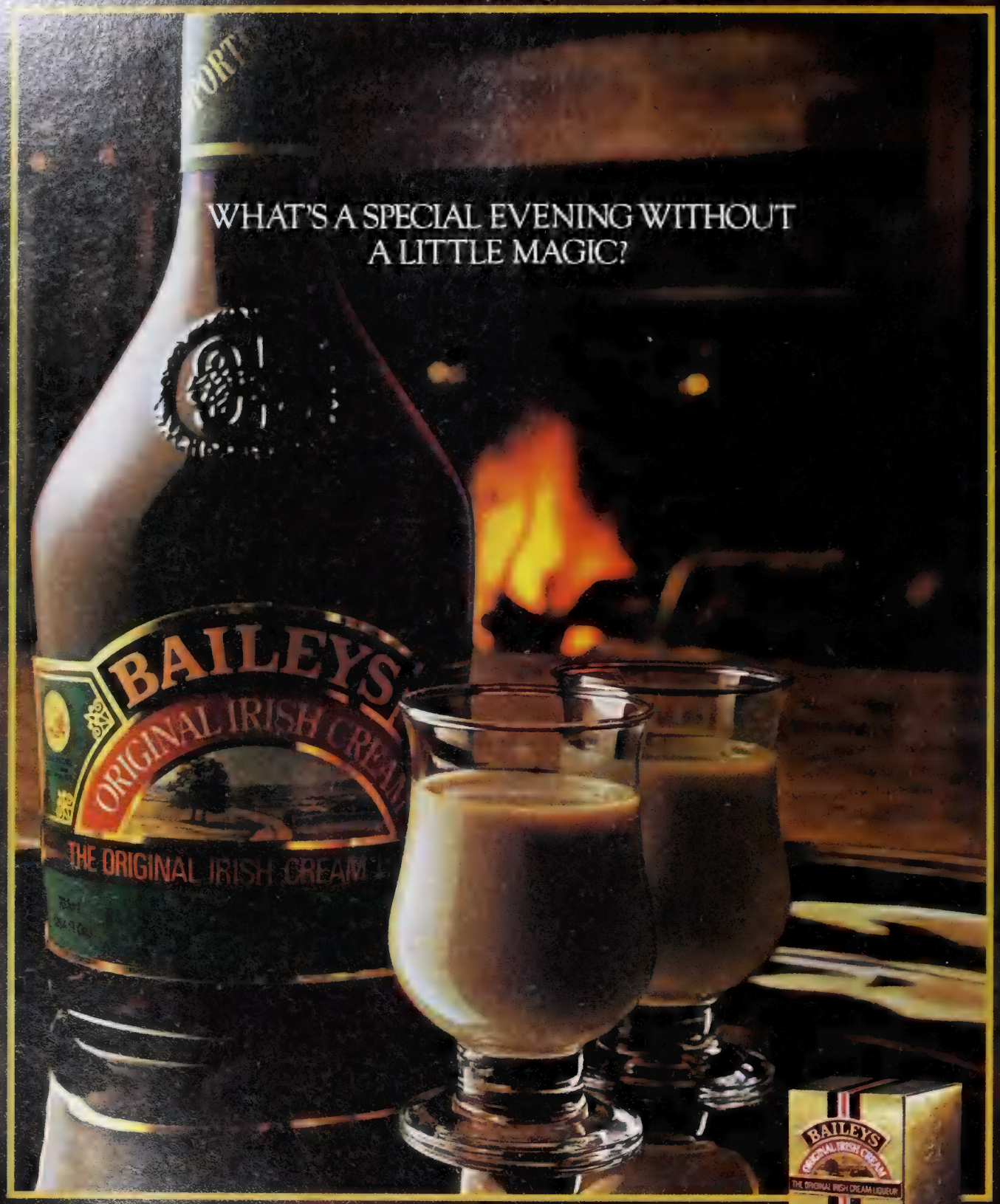
When a special spring dinner calls for a pièce de résistance either one of these delectable dishes will do the job. Each recipe provides a complete meal, each takes advantage of tender, spring vegetables and each is the most elegant version you are likely to see of a familiar old favorite. Bollito misto *(above)* is a northern Italian version of what New Englanders call a boiled dinner and the French call pot-au-feu. Meat and vegetables are cooked separately, but in the same broth. For the first course of soup, a ladle or two of broth is poured over a marrowbone. The marrow is delicious spread on buttered toast. Suggested accompaniments for the main course are *salsa verde* and *mostarda*, a popular Italian fruit relish available in many specialty shops.



This chicken pot pie *(above)* with its puff-pastry top and foie gras and truffles inside belies its humble origins. When brought to the table with its domed crust uncut *(inset)*, it makes any meal a dramatic occasion. Under the pastry crust a small chicken nestles among baby vegetables, diced foie gras and julienned truffle. The pastry—the only complicated part of the meal—will turn out well if you follow directions for keeping butter and dough well-chilled. A successful puff pastry is the result of folding the dough many times for the necessary number of layers. *(Recipes begin on page 132.)* ■

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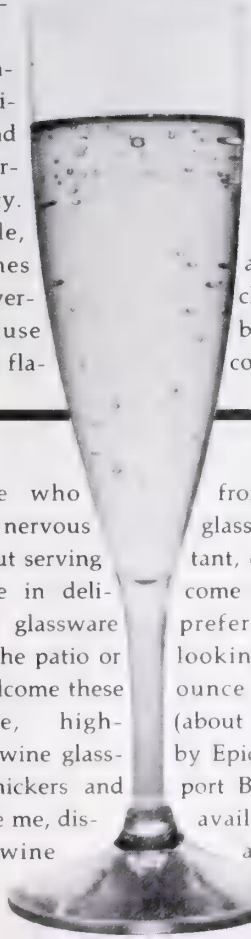
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WINE & GOOD SPIRITS

Are Wines Better at Certain Temperatures?

The answer is yes. Before Georges Duboeuf (the well-known shipper of Beaujolais) let me taste his new Fleurie, he popped a thermometer in the glass to check the temperature. That may seem too exacting for most wine lovers, but Duboeuf's concern was legitimate. It's worth trying to serve wines at the right temperatures because they *do* taste better that way. But you don't need a thermometer if you understand these basic principles:

- White wines are best served cool to accentuate their refreshing character; reds are served warmer to maximize bouquet and flavor.
- The ideal temperatures for various wines depend on their characteristics and quality. As an example, fine white wines shouldn't be overchilled because chilling subdues flavor. But, for that reason, inexpensive, not-so subtle jug whites are best very cold.
- About 45° to 50° is just right for a fine white—that's the temperature that a bottle will reach after about an hour and a half in the refrigerator. (Because whites will warm up over the course of a meal, have a bucket filled with ice and water handy.)
- The long-standing advice that reds are best at room temperature is sound—if you keep your thermostat at 65°. Served too warm (75° or 80°), reds can taste dull. Half an hour in the refrigerator will cool a red down 10°. Beaujolais are best a little cooler—just below 60°. Give them an hour or so in the refrigerator, or 10 minutes on ice.
- Certain tannic reds such as Bordeaux, California Cabernet Sauvignon or Chianti Riserva, will taste too astringent if overchilled, but rosés can be served almost as cold as a white wine.



ALASTAIR FINLAY

Elegant Plastic

Those who are nervous about serving wine in delicate glassware on the patio or poolside will welcome these new, reusable, high-strength acrylic wine glasses. So will picnickers and boaters who, like me, dislike drinking wine from cups. These wineglasses are scratch resistant, dishwasher safe and come in several designs. I prefer the most classic looking, the elegant 6-ounce Champagne flute (about $10 for four). Made by Epic Products of Newport Beach, Calif., they're available at department and gourmet stores.

By PETER QUIMME

Sauvignon Blanc: The Grape and its Wines

If you think Chardonnay is the only top white wine from California, you're wrong. There's another white that's emerging as a rival to Chardonnay—Sauvignon Blanc. The current fashion for lighter white wines and the new style in which Sauvignon Blanc is being made are responsible for its renaissance. In the past few years many Chardonnays from California have been too high in alcohol, too heavy tasting and too oaky to pair successfully with food. And prices were often well over $10. The time was ripe for the new, stylish Sauvignon Blancs.

Although this grape has been widely planted in California since the 1890s, until recently it was often made in a heavy, clumsy, even sweet style. The Robert Mondavi Winery pioneered a new, crisp, elegant style for this varietal in the late 1960s. To set it apart, they labeled it Fumé Blanc, because its dry, crisp style was similar to the smoky or flinty character of Sauvignon Blancs from two villages in the Loire Valley in France—Pouilly Fumé and Sancerre. These (and their new California counterparts) are bone-dry, high in acid and have an aroma and flavor reminiscent of herbs or grass. All this makes them refreshingly clean, savory and appetizing. They are excellent with fish and also fresh goat cheese.



Look for the following 1981 Sauvignon Blancs from California: Kenwood, Newton, Robert Mondavi, Chateau St. Jean, Brander and Firestone (all about $7 to $9). Parducci and Beringer are especially good values at about $6 each. (To the confusion of the consumer, some wineries label their Sauvignon Blanc varietals "Fumé Blanc.")

In France the most famous Pouilly Fumé, Ladoucette, is expensive at $15; better values can be found from Sancerre (look for Clos La Perrière of Pierre Archambault, and Bailly-Reverdy at about $8 to $9). The popularity of these light, elegant Sauvignon Blancs from the Loire has had an impact on the traditionally heavy style of dry white Bordeaux, which is based on Sauvignon Blanc. best examples: The '81 Chevalier de Védrines ($4) and the '81 Maître d'Estournel ($5).■

Photograph reproduced from *The Great Wine Grapes and The Wines They Make*, by Bern C. Ramey, photography by Timothy B. Ramey (CBI Publishing Co., Boston, Mass.).

DECORATING & DESIGN

Continued from page 15

room! Mrs. Brown's advice: "Never worry. Use all your energy and thoughts to solve real problems. There are enough of those in decorating."

Eleanor Brown is punctual. She remembers her father saying to her, "Don't steal. When you keep someone waiting, you are robbing them of their time. Nothing is more precious than time." She anticipates things like traffic and, if she's walking, she uses the time for window shopping. As a result she never appears breathless and never greets someone with an apology.

Her extraordinary memory of houses and rooms is due in large part to her genuine love of what she does. Ideas pour into her work like a waterfall. Yet, when an overly enthusiastic client attempted to force from her a solution to a difficult design problem, Mrs. Brown said, "I don't have the answer yet; I haven't dreamt on it."

Naturally, Mrs. Brown maintains high standards. By letting junior assistants go to the biggest and most important jobs while still so green we were enlarged by observing how she did things—the classic "master/apprentice" relationship.

We were once working in a large New York City apartment on Fifth Avenue with clients who had very little of quality to start us off. Mrs. Brown examined the 14 rooms and after we'd left she said, "There are three things we can do to give that apartment quality. In the living room the mantel should be upgraded, throughout the apartment we should put the air conditioners through the walls and the dining room needs a breakfront." That was all. By using fresh colors, chintzes and lots of well-designed upholstered furniture we were able to turn an ordinary place into something quite special. Mrs. Brown takes first steps first. She knows that her clients will build on her decorating ideas if the structural backgrounds are sound and at their best.

Now that I'm on my own I'm aware that what she taught wasn't a mere preparation for a profession. It was a readying for life.■

—ALEXANDRA STODDARD

SPRING DINNERS

Continued from page 132

GRILLED TROUT WITH THYME BUTTER

Thyme Butter:
1/2 cup unsalted butter, melted
4 to 5 sprigs fresh thyme
1 tablespoon white wine vinegar

4 to 6 fresh, whole trout, cleaned
Sprigs of fresh thyme
Freshly ground coarse black pepper
Lemon wedges

☐ Mix together ingredients for thyme butter.

☐ Dust cavity of each trout with sprigs of thyme and also wrap them around fish. Grill over very hot coals—charcoal or mesquite wood.

☐ While grilling, brush with thyme butter, turning once or twice. Fish should be grilled in 8 to 10 minutes. Serve at once with pepper and lemon wedges. Serves 4 to 6. (*Note:* Vegetables, such as halved baby eggplants and whole scallions, may be grilled with thyme butter to accompany fish.)

(Continued on page 134)



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QUICK COOK

Tangy sugar peas contrast with an herbed lamb roast



April is the traditional time for lamb, garlicked and herbed, with delicate spring vegetables. Sugar snap peas (one of the new edible-pod varieties) are delicious tossed with arugula and a surprising rice vinegar dressing. Accompany with small potatoes, sautéed with fresh chervil. Round off the meal with crème fraîche over tart red rhubarb. Serves 6 to 8. *By* MARTHA STEWART

Leg of Lamb With Garlic and Herbs

- 1 oven-ready leg of lamb (5 to 6 pounds) at room temperature
- 6 cloves of garlic, peeled and slivered
- 3 tablespoons olive oil
- Salt and freshly ground pepper to taste
- 4 sprigs of fresh thyme and rosemary

1. Preheat oven to 400°.
2. Make shallow cuts in skin of lamb and insert garlic slivers. Rub lamb with olive oil; season with salt and pepper. Tuck fresh herbs under lamb and roast on rack in shallow pan for 1 hour.
3. Remove from oven and let rest for 20 minutes before carving.

Sugar Snap Pea Salad

- 1-1/2 pounds sugar snap peas, washed, strings removed

Dressing:

- 1/2 cup almond oil
- 1/4 cup Japanese rice vinegar
- 1/2 teaspoons sugar
- Salt and pepper to taste
- 1/2 cup whole blanched almonds (lightly toasted)
- 1 head each of arugula and baby lettuce

1. Blanch peas in boiling water for about 1 minute, until tender but crisp. Immerse immediately in ice water and drain well.
2. Mix dressing with whisk in salad bowl. Toss in peas, almonds and salad greens just before serving.

Pan-Sautéed Potatoes With Chervil

- 3 tablespoons unsalted butter
- 3 tablespoons olive oil
- 3 to 4 very small potatoes per person (skins left on)
- 1/2 cup fresh chervil, coarsely chopped (dill may be subsituted)
- Salt and pepper to taste

1. Heat butter and olive oil until very hot in large skillet.
2. Toss the potatoes in the skillet (about 10 to 15 minutes) until crispy and tender. Serve with a sprinkling of chervil. Add salt and pepper to taste.

Rhubarb With Crème Fraîche

- 2 pounds fresh red rhubarb, washed and cut into 1-inch pieces
- 1 to 2 cups of sugar, according to taste
- 3 to 4 tablespoons crème fraîche (or unsweetened heavy cream) per person

1. Sprinkle cut rhubarb with 1/2 cup sugar. Let stand 1 hour.
2. Simmer rhubarb in small amount of water over low flame for 15 to 20 minutes until tender. Add additional sugar to taste. Serve warm or cold with crème fraîche.■

HEATHER TAYLOR

SPRING DINNERS

Continued from page 132

GRILLED OYSTERS WITH PINK BUTTER SAUCE

Pink Butter:

- 3 large shallots, finely minced
- 1/2 cup dry red wine
- 1/3 cup red wine vinegar
- 3/4 pound unsalted butter, room temperature
- 20 oysters

☐ Preheat oven to 400°.

☐ *To make pink butter:* Put shallots, wine and vinegar in saucepan. Boil until reduced by one third. Cool slightly. Using wire whisk add butter, a tablespoon at a time. Sauce should be thick and creamy. Sauce can be kept in double boiler over hot, not simmering, water. Makes 1-1/2 cups.

☐ Place oysters on baking sheet and bake until top shell loosens (about 4 to 5 minutes). Remove from oven and pry off top shell. Loosen oyster from bottom shell with knife and serve topped with a spoonful of butter. Serves 4 or 5 as a first course.

RUTH LESERMAN'S RED PEPPER PASTA

Pasta:

- 3 medium-sized red bell peppers, roasted over flame until blackened
- 2 to 2-1/2 cups flour
- Pinch of cayenne pepper
- Pinch of salt
- 1 large egg

Sauce:

- 2 red bell peppers, seeded and cut into strips
- 8 tablespoons butter
- 2/3 cup finely grated cheese
- Salt and pepper to taste

☐ *To make pasta:* Peel, seed and remove ribs from peppers. Puree in processor and set aside.

☐ Mix flour, salt and cayenne briefly in processor. Add egg and pureed pepper to flour mixture and process until dough is stiff and smooth—not sticky. It will form a ball in processor.

☐ Use pasta machine (manual or electric) and make fettuccine. Dry slightly on rack for an hour or less (an old laundry rack is very useful for drying). If you wish to keep pasta longer, place on tray and cover with plastic wrap. Fresh pasta may also be frozen.

☐ Bring large pot of water to boil and add one tablespoon of salt. Boil pasta 2 to 3 minutes until al dente. Do not overcook.

☐ *To make sauce.* Just before cooking pasta, sauté red pepper strips in butter 4 to 5 minutes. Add cooked pasta and toss with cheese, salt and black pepper. Serves 4.

(Continued on page 136)

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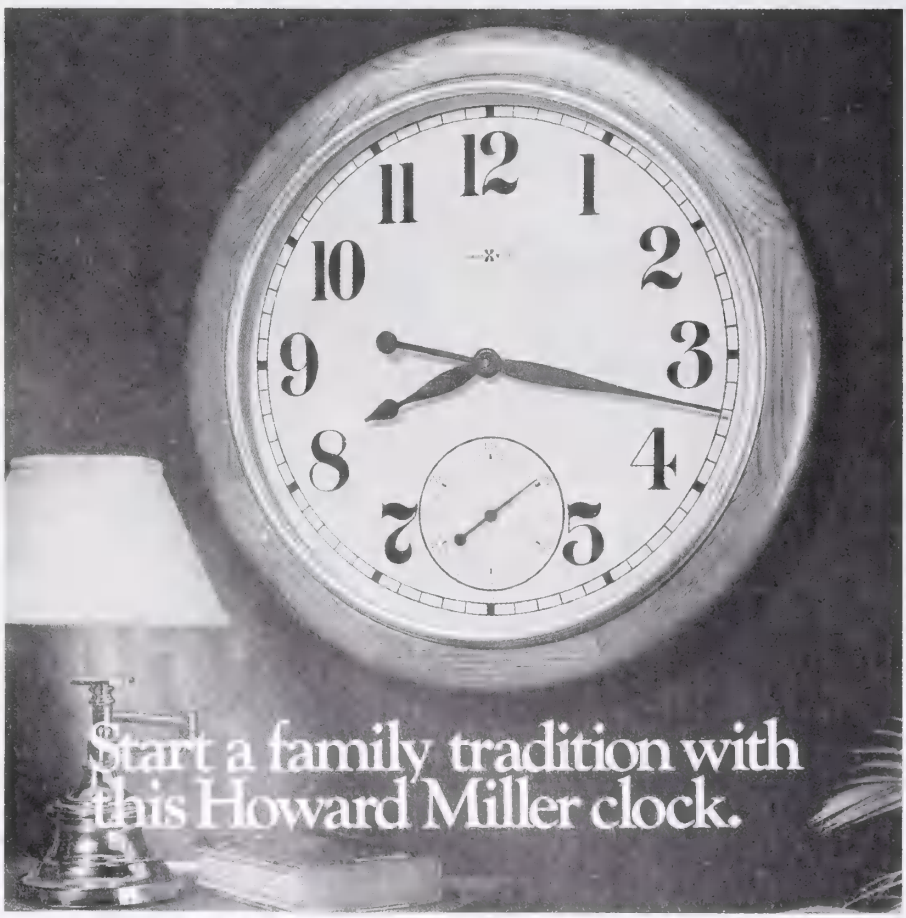


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SPRING DINNERS

Continued from page 134

BOLLITO MISTO

Basic Stock:

- 1 beef shin bone, about 7 pounds (Ask your butcher to cut off upper and lower portions, about 3 pounds. Use these for stock and center portion, about 4 pounds, for the bollito itself.)
- 2 pounds beef rib bones
- 1 veal knuckle, cut into 3 or 4 pieces
- 1 bunch celery, chopped
- 4 large carrots, chopped (reserve tops)
- 2 large onions, quartered
- 3 cloves garlic
- 10 peppercorns
- 10 sprigs parsley
- 3 bay leaves
- 2 sprigs fresh thyme or 1 teaspoon dried
- 1 sprig rosemary or 2 teaspoons dried
- 1 onion, halved and baked at 475° for 30 minutes

Salsa Verde:

- 1 slice French, Italian or semolina bread
- 1/4 cup balsamic vinegar
- 1 large clove garlic, minced
- 6 anchovy fillets, drained and patted dry
- 2 cups chopped parsley
- 2 tablespoons capers, drained
- 3/4 cup virgin olive oil
- Salt and pepper to taste
- 1 hard-boiled egg

Meats and Vegetables:

- 2 large carrots, sliced
- 20 marrowbones, cut into 2- to 3-inch lengths
- 2 chickens (about 4 pounds each) or 1 large capon, trussed
- 20 small white onions
- 5 medium white turnips, quartered, with tops removed
- 20 small leeks, white part only
- 20 baby carrots, peeled
- 4 to 5 small parsnips, peeled and quartered lengthwise
- 4 small calf tongues
- 4 pounds garlic sausage
- 20 small potatoes, peeled and pared into 1-1/2-inch olive shapes
- 20 leaves Savoy cabbage

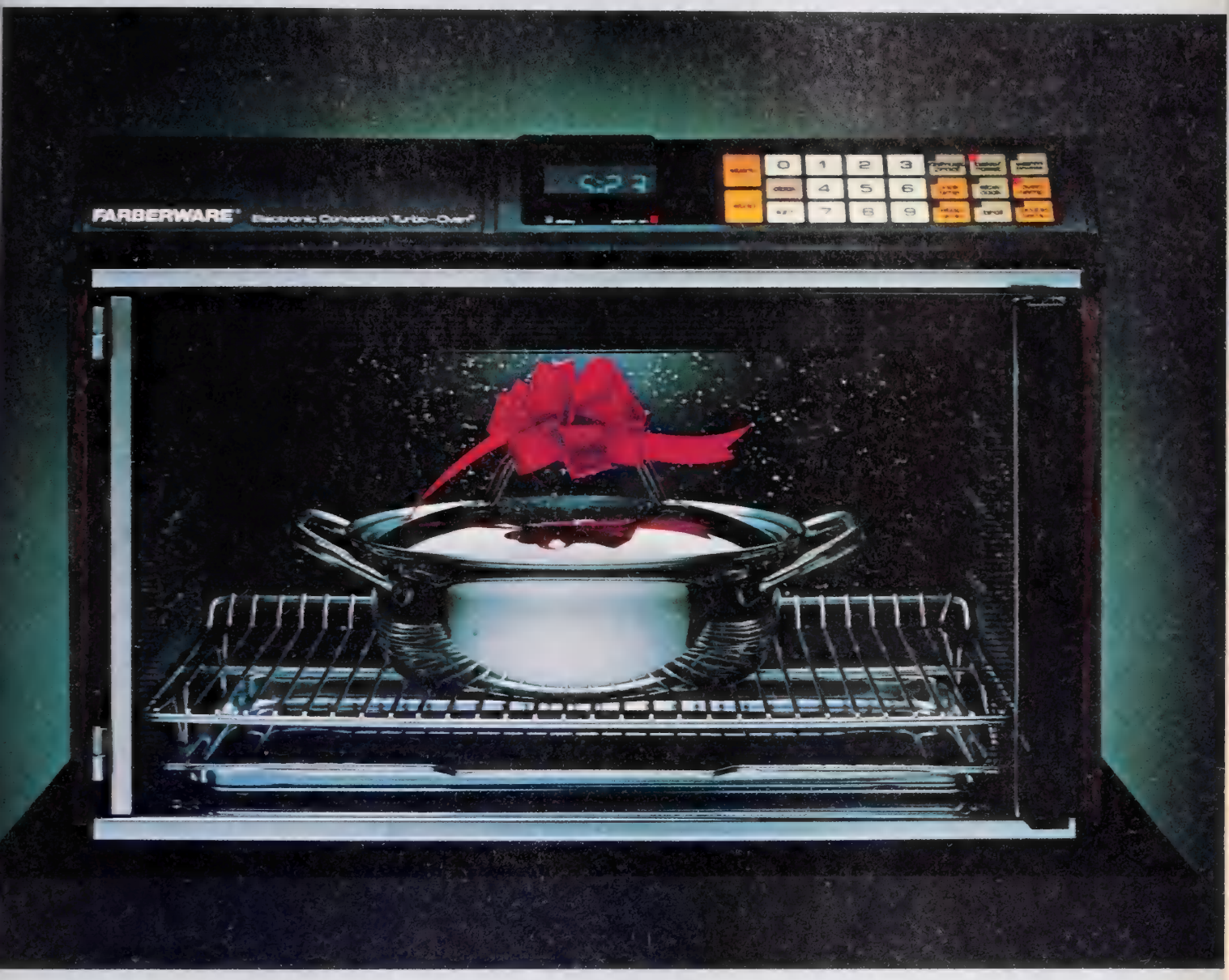
☐ *To prepare stock:* Place ingredients, except onion, in stockpot. Add water to cover. Bring water to boil. Boil for 20 minutes (this method prevents the stock from becoming cloudy). Skim stock. Add onion and simmer stock for 1-1/2 hours, skimming occasionally. Strain and reserve. (This may be prepared up to a day in advance.)

☐ *To prepare the salsa verde:* Soak bread in vinegar and squeeze out excess vinegar. In processor, puree ingredients, except egg. Refrigerate. Before serving, sieve egg white and yolk separately. Sprinkle over sauce.

☐ *To prepare meats and vegetables:* Tie carrot slices to each end of marrowbones. Place bones and carrots in double layer of cheesecloth, tie sack closed with string, leaving one end long enough to attach to handle of pot. Tie string to center portion of reserved beef shin and to chickens, leaving ends long enough to attach to

(Continued on page 138)

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Continued from page 136

handle of pot. With paring knife, cut small X in root end of each white onion. Blanch onions in boiling water 1-1/2 minutes. Peel off skins and tie onions in cheesecloth sack, leaving one end of string long enough to attach to handle of pot. Tie turnips, leeks, carrots and parsnips in individual cheesecloth sacks as above.

☐ *To prepare the bollito misto:* Bring reserved stock to boil, add meaty beef shin, boil for 20 minutes. Skim stock; reduce heat to moderate simmer. (Skimming stock each time meat is added ensures clear soup.)

☐ Add calf tongues. Cook 1-1/2 hours and remove from stock to cool. Continue simmering stock and beef shin. When tongues are cool enough to handle, remove outer skin. Pare away gristle and fat and return tongue to stockpot.

☐ Set chickens in pot, remembering to tie end of string to pot handle. Cook about 45 minutes. Meanwhile, pierce sausages with fork or paring knife and simmer in pot of water 30 to 45 minutes, depending on size. Set aside and keep warm.

☐ While sausages are cooking, add sacks of vegetables to stockpot; tie ends of strings to pot handle. Add potatoes to stockpot, if it is large enough to hold them. If not, boil separately. Remove parsnips after 15 minutes; simply untie string from pot handle and pull sack of vegetables out of pot. Set aside in large pot, cover and keep warm. Test other vegetables for tenderness with long needle or sharp kitchen fork. When tender, remove from pot and set aside with parsnips. Add a few large spoonfuls of soup to keep vegetables moist.

☐ When chickens are tender, remove to separate pot. Add a few large spoonfuls of soup; cover and keep warm. Add marrowbones to stock and simmer 15 to 20 minutes.

☐ Meanwhile, blanch cabbage leaves, a few at a time, in lightly salted boiling water for 1 minute. Remove leaves, taking care not to tear; plunge them into cold water. Drain on paper towels. Roll and fold leaves into small packets and reserve in a pan with a few large spoonfuls of soup. Cover and keep warm.

☐ *To assemble and serve the bollito misto:* Serve marrowbone with a ladle or two of broth

(Continued on page 147)



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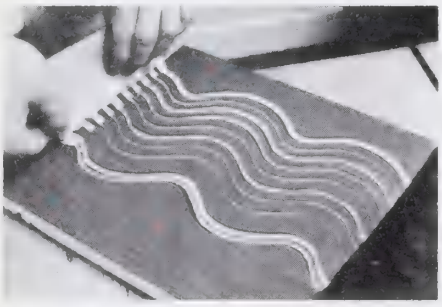
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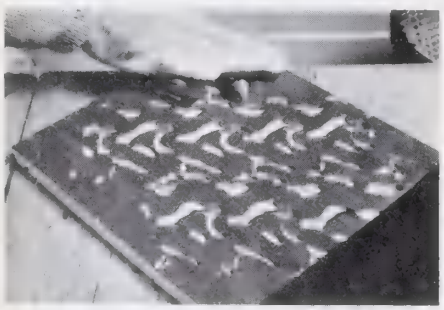
The American Craft of Vinegar Painting

An easy craft, using inexpensive materials and household implements to make designs in the paint—like wadded-up tissue or toweling. See examples in color pages 104-105.

Vinegar painting was developed by busy country craftsmen in early-19th-century America in order to do quick and easy "fancy" work. The method was simple, using inexpensive, accessible materials, and the results were handsome and decorative. Vinegar makes a fun, fast-drying medium to paint with. The liquid takes bold impressions of any implement that comes to hand—feather, cork, bottle top, rag, whatever. *For preparation:* Paint on a base coat of flat enamel and, when dry, sand smooth. (Note: The most effective color mixes are dark tones over light ones—red, blue, purple, green or brown over off-white.) To lighten colors, add white; to subdue tones, add brown or black—and before painting, wipe the surface clean with plain vinegar. *For fancy finishing:* In a jar mix 1/2 cup vinegar, 1 teaspoon sugar and a squeeze of detergent. In another jar put 1 teaspoon dry poster paint and enough vinegar solution for a paste. Stir, and combine mixtures (makes enough for a small tabletop). The paint should have a creamy consistency. *For patterns:* Experiment on paper first. If you're unhappy with the results on the actual object, wipe off with a vinegar-dipped rag. Cross-combing with sawtooth-cut cardboard gives a woven effect; dragging with a dry brush creates ripples. When dry, varnish with four or five coats of clear semigloss or high-gloss polyurethane; rub with wet or dry fine sandpaper.■



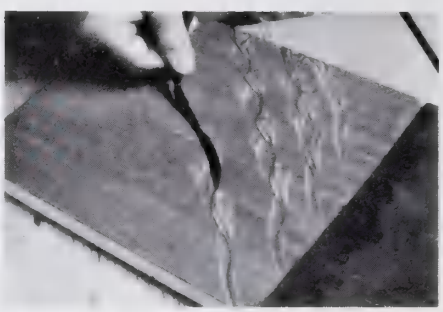
1. With sharp scissors notch sawtooth edging in a piece of stiff cardboard to make a painting implement—depending on your hand motion, you can make waves, straight stripes or zigzags.



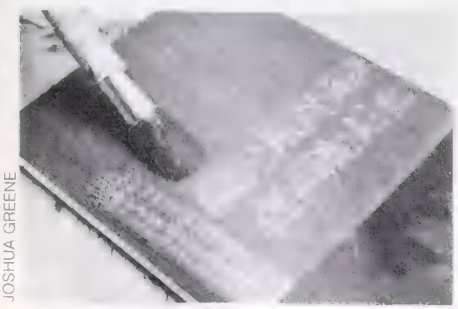
2. A rolled-up piece of putty or modeling clay is a tool that can make all manner of designs. Twisted and worked in a circle it can make rope twirls; here it makes hieroglyphs.



3. This shows a twisted piece of putty that has been especially shaped for its purpose—to print a center dot surrounded by as many concentric circles of "leaves" as you like.



4. A feather can make wonderful and vibrant patterns in vinegar painting—practice flicks of the wrist for unusual effects, then discipline yourself to repeat one chosen design.



JOSHUA GREENE

5. A dry brush settled in vinegar painting can make a fuzzy pattern that is soft and mottled—dab the brush lightly through the paint, then keep wiping it dry for maximum effect.



6. Indescribable blobs of modeling clay or putty form the nucleus of major design backgrounds—they can be manipulated to create a variety of repeated, free-form patterns.



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7. Using a sharp tool, putty or clay can be etched with a design—here the modeling clay has been shaped into a stylized leaf, then printed over and over. Veining makes it quite realistic.



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GARDEN GUIDE

APRIL

Bring outdoor beauty into your backyard with wild flowers

By KEN DRUSE



Shooting Star favors moist hillsides and open woods.

In spring, the wild places come alive to put on their fabulous flower show. America is incredibly rich with such native flora, having over 20,000 different species. When we imagine a wild flower garden, we usually picture woodland plantings such as the ones featured in Garden in the Woods *(pages 114–117)*. Because wild plants are as diversified as the grasses of the prairie and the common sugar maple it is impossible to give complete growing instructions here. But a simple generalization is possible: When attempting to grow wild plants, your major task will be to simulate their natural environment.

The Smithsonian Institution lists 2,983 species of plants as threatened or endangered. In the past, preservation meant protecting wild habitats. But it's getting harder and harder as development continues. The Endangered Species Act is up for reauthorization, and things don't look good. The future of these plants may be up to us *(see HB Lookout, page 29)*. Americans, famous for rallying to a cause, are looking for ways to save these plants—in their backyards.

In the past, wild flower gardeners collected plants from the wild, but today, enlightened enthusiasts only rescue endangered plants. Rescuers must take the responsibility of guaranteeing survival in the new home. The best way to procure plants for your wild flower garden is to buy them.

Take a tip from the motto of the New England Wild Flower Society, "Conservation Through Propagation." Buy plants, and when you do, make sure that you buy them from a reputable nursery that propagates plants and does not collect from the wild.

If part of your property is somewhat wild, you have already seen some of the plants that will grow for you, and the conditions they require. Encourage these wildings and add more of the same or similar ones.

Or you might like to try to make a small woodland wild flower garden in a secluded spot by a doorway, or under a deep-rooted tree that won't compete for moisture and nutrition. Buy those plants that occur naturally in the moist shady spots of the forests near your home. Investigate their environments and re-create them on your site.

The New England Wild Flower Society offers an extensive list of wild plant suppliers. Send $2 to New England Wild Flower Society, Dept. HB, Garden in the Woods, Hemenway Road, Framingham, Mass., 01701.■



There is a certain classic beauty, universally admired. Inevitably, the name of Van Luit comes to mind.

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Continued from page 42

of Buccleuch and Queensberry. It has a magnificent art collection. Opens Easter weekend. In May, June and Sept. it is open Mon., Wed., Sat. and Sun. In July and Aug. it is open daily except Fri. Hours are from 12:30 P.M. to 5 P.M., except Sun., 2 P.M. to 6 P.M. Phone: Selkirk (0750) 20732.

■ **Drumlanrig Castle** (included in the Attingham Tour) is the Dumfriesshire home of the Duke of Buccleuch. It is a 1680s castle built of pink sandstone. Opens Easter weekend. May, June: Mon., Thurs., Sat., open from 12:30 P.M. to 5 P.M.; Sun. 2 P.M. to 6 P.M. July and Aug.: daily except Fri., from 11 A.M. to 5 P.M.; Sun. from 2 P.M. to 6 P.M. Phone: Thornhill (084 83) 0248.

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■ **Floors Castle** is the home of the Duke and Duchess of Roxburghe. It was built in 1721 by William Adam. The house has superb French and English furniture, porcelains, tapestries and pictures. Opens Easter weekend, April 17 to 20 and May 3 through Sept. 30. All days except Mon. and Sat. Grounds open from 12:30 P.M. to 5:30 P.M. Phone: Kelso (057 32) 3333.

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As a cat ages, it often becomes less active, less agile and its fur begins to lose luster.

Some ways to help a venerable cat age gracefully

By MORDECAI SIEGAL

Gray hair and a slower gait does not mean your cat is ready for a gold watch, a pension and a trip to Hawaii. If you treat your pet like an old cat, he will become "an old cat." No one can argue with the concept of an inevitable aging process. However, it can certainly be manipulated and put off for a while. Let decrepitude take a holiday.

Avoidance of stress

Nothing uses up a cat's life quicker than stress. It comes from two basic forces—extreme physical experience and anxiety caused by emotional activity. It is thought that emotional stress produces more disease than physical stress, which includes exposure to extreme heat and cold, pain, wounds, surgery and excessive exercise.

Emotional stress could be referred to as *distress.* It has been my experience that cats are among the less adaptive creatures. When they are forced to adapt to changes in their lives they become emotionally stressed, which in turn quickens the aging process or even induces sickness. There is only so much resistance to stress that a cat's body can deliver before it begins to succumb.

Aging cats must not be exposed to other cats who are sick. They must not be moved from one home to another, especially to a strange, temporary home. Boarding an older cat is extremely stressful. Do not allow a strange cat to challenge your mature cat's territory and position. This happens when the family decides to bring another pet into the house. Do not adopt a kitten or young adult if your older cat has always had the run of the house for himself.

Give your cat a stress-free atmosphere with no drafts and a quiet place to sleep, someplace safe where he can get away from it all.

Feline meditation

Exclusive time with an aging cat can at least make him happier and at most extend his life. Try something I call "FM" (feline meditation). Find a quiet, private place where you and the cat will not be disturbed. Place him on your lap. Lay the flat of both hands as near the cat's heart as possible. Allow your hands to gently rise and fall on the rib cage with the rhythm of his breathing. Breath together. Do not stare directly into the animal's eyes. Stroke his fur with one hand. Close your eyes and whisper the cat's name softly. Bear in mind that the meditation is for the benefit of the cat. The objective is *his* relaxation. The goal is



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AT HOME WITH PETS

Continued from page 144

15 or 20 minutes of pure relaxation and soothing contact once or twice a day.

Essential grooming

Dead hair and skin must be removed and parasitic infestation avoided by daily combing or brushing. An older cat grooms itself less, thereby increasing its vulnerability to diseases caused by poor hygiene.

Bathing an older cat is just not worth it if too stressful. This depends on whether the cat enjoys or loathes his bath. Use a commercial "dry bath" or sponge bathe the animal. A warm washcloth around the face and body once or twice a week will do wonders. Check the body for fat deposits or growths.

Feeding the older cat

Continued intake of quality food as well as efficient digestion are extremely important to older cats. Less food is required to support a lower metabolic rate. *Do not overfeed.* At all costs, avoid obesity or even slight overweight. Also avoid underweight. Spike the ration with strong but pleasant odors such as garlic powder or cooked fish flakes to overcome a diminished sense of smell. A cat will not eat what it cannot smell.

Physical activity

Play and movement are one and the same to a vigorous cat. To exercise your pet, play with him. Roll an empty spool or wave a peacock feather. Try a mechanical mouse or a little catnip. Do anything that promotes gentle movement and mental stimulation. It maintains muscle tone and promotes good circulation.

Frequent medical checkups

Preventive medicine is of the utmost importance to an older feline. Do not wait for sickness to strike. Seeing the veterinarian every six months is not excessive for a cat nine years or older. Maintain the cat's booster shots and other required vaccinations. As with humans, early detection increases the chances of curing any sickness.

Rest

Try to find a happy balance between too much or too little rest. Of course you do not want a cat that sleeps all of the time. However, the reality is that an older cat requires more nap time than a younger one. Keep the children away from the cat when he is catching his catnaps.

These are but a few of the measures that will surely prolong the life of your cat. No doubt you know of others. Bear in mind that *you* are the only social security your cat will ever have.■

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SPRING DINNERS

Continued from page 138

in each soup plate as first course. End this course by spreading marrow on toasted French, Italian or semolina bread spread with sweet butter, rock salt and pepper. During this time, bagged vegetables and chicken may be returned to stockpot to keep moist. To assemble entrée, warm large platter and set shin in center of platter. Surround with chicken and tongues. Unbag vegetables and arrange around meats. Tuck cabbage packets around vegetables and add potatoes. Peel and slice sausages and place near edge of platter. Ladle some soup over the platter and serve bollito misto with more toasted bread and *salsa verde.* Serves 20.

CHICKEN POT PIE

- 1 chicken (3-1/2 to 4 pounds)
- 1 medium tomato
- 1/3 cup shelled peas
- 1/4 pound small string beans
- 3 carrots, cut into 2-inch julienne
- 4 small white onions, blanched and peeled
- 1 small turnip, peeled and quartered
- 2 cups chicken stock
- 2 hearts of Boston or Bibb lettuce, quartered
- 3-1/2 ounces (7 tablespoons) unsalted butter, cut into small chunks
- 4 ounces foie gras, diced
- 1 black truffle, sliced thin and cut into julienne
- Salt and pepper to taste
- Puff pastry, *(recipe follows)* rolled to fit over the tureen with 1-inch extending all around the rim
- 1 egg, lightly beaten, for egg wash

☐ Heat oven to 450°. Wash chicken, dry. Put in tureen.

☐ Blanch tomato in salted boiling water, cool under running water. Peel and cut into eighths, removing seeds.

☐ One at a time, blanch peas, beans, carrots, onions and turnips in stock. Cool each under running water. Drain.

☐ Add blanched vegetables, lettuce, butter, foie gras, truffle and 1 cup stock to tureen. Season with salt and pepper.

☐ Brush rolled puff pastry with some egg wash, then fit over tureen, brushed side down. Brush top side with egg wash, bake 10 minutes. Cover crust loosely with aluminum foil and continue baking for 35 minutes more. Turn oven off. Leave tureen in closed oven for 15 minutes, then remove.

☐ Bring tureen to table and, with small knife, carefully cut off crust, just inside rim. Set aside. Remove bird and carve it on a separate platter. Serve chicken in heated soup plates with vegetables, juices and crust. Serves 4.

PUFF PASTRY

- 2 cups flour
- 2 teaspoons salt
- 1/2 cup ice water
- 4 tablespoons (1/2 stick) unsalted butter, melted
- 1/2 pound (2 sticks) unsalted butter, chilled

☐ Place flour, salt, ice water and melted butter in bowl. Beat at low speed until firm. On cool surface, knead dough until elastic. Wrap and chill 15 minutes.

☐ Form chilled butter into 1/4-inch-thick rectangle. Wrap and chill for 15 minutes.

☐ On lightly floured surface roll to 1/4-inch-thick rectangle. Place butter in center of dough and overlap dough so butter is enclosed. Dust with flour, wrap and chill for 30 minutes.

☐ On a lightly floured surface, roll dough into a rectangle, 1/4 inch thick. Fold in sides to meet in center; fold in half. Wrap and chill 30 minutes.

☐ Roll out and fold dough in same manner 5 more times, refrigerating for 20 minutes between each folding. Freeze or refrigerate pastry at this point until ready to be used.■



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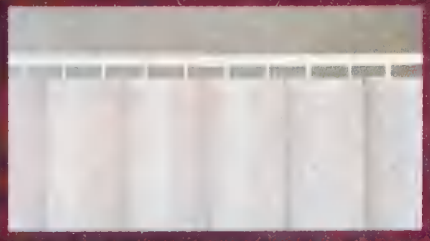
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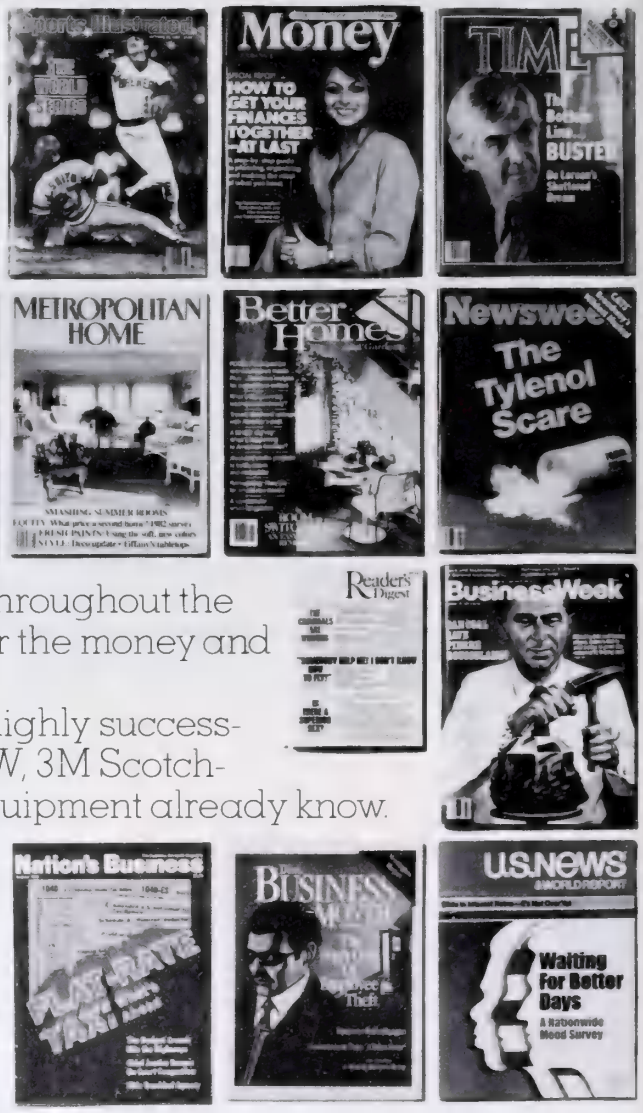
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STALKING WILD FLOWERS WITH A GUIDEBOOK

By BOB GOLDSTEIN

Part of the joy of touring the southern Appalachians after the snows have gone is seeing the profusion of wild flowers living in every corner and crevice. From minute roadside specks of blue and violet to the deep scarlet flowers of the dark green woods, glorious surprises reward the careful eye, the energetic walker and the not-too-hurried explorer. Even if you've "been this way before," you can discover it all again. Each month offers a new burst of colors—appealing to insects *and* curious human wayfarers alike.



If the flowers of the mountains differ with the months, so do those of the foothills, piedmont and coastal plain. Different elevations are different worlds, with species changing not only from north to south, but from sea level to thousands of feet up on cold mountain slopes. Remember—when you go is as important as where and how high.

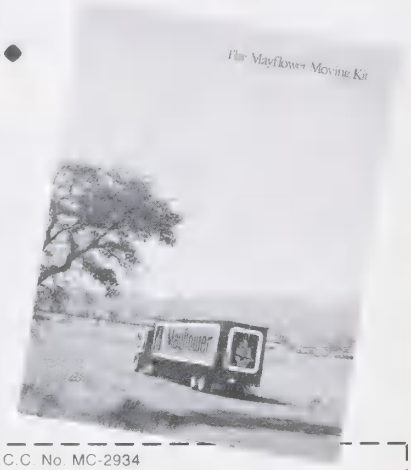
Who among us has not ached to dig up an extraordinary beauty, to transplant it to pot or garden at home? That gives us the plant, but also throws in more than a smidgen of guilt.

Planting and growing

Wild flowers get a rough deal from tourists. Flowers are plucked, violently uprooted, dumped into a hot trunk or jar, dehydrated, soaked or mashed and bent. They never get the loving protection afforded lost baby birds. Worse yet for them, they can be easily caught.

(Continued on page 152)

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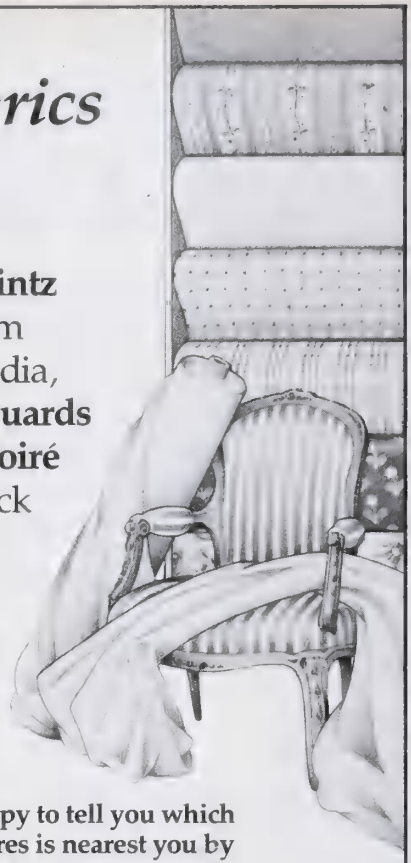
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STALKING WILD FLOWERS

Continued from page 151

Wild flowers brought home this way seldom survive. They are moved during the most delicate portion of the life cycle, from soil and moisture to which they have become accustomed, into a foreign material dripping with synthetic nutrients. But it doesn't provide the sweet vapors of forest soil, the loving rubbing of a passing earthworm, or the gentle stroking of a beetle lolling among the roots.

If you want those beautiful wild flowers in your home garden, you can prepare for them, anticipate their arrival and have them in abundance without the guilt attendant on taking them from the wild. Unknown to most of us, wild flowers can be bought by mail.

There exists an inconspicuous fraternity of wild flower growers, seldom getting the publicity afforded the major mail-order nurseries. They offer that particular little-known native plant you want, shipped at the right time of the year to assure survival, with instructions on care. In some cases, plantlets are offered; in other cases, seeds.

Guidebooks for travelers

But you can't order that beauty if you don't know what it is. While most of us know the common garden flowers, native species are quite another story, particularly if they live in shady, moist surroundings and only flower briefly. Hunting wild flowers with a guidebook makes good family fun, especially since you can go to the same location every other month and find an entirely different selection to identify and enjoy. Be assured—somebody, somewhere, has written a guidebook about the flowers in your neighborhood. Most of them are little known, since it is the Peterson and Audubon guides with which most of us are familiar. Those national guidebooks are great for backup identifications, but they can be too inclusive for quick and easy reference. The little regional guides are usually just what you need for where you're going. *(Editor's note: See HB Lookout, page 32, for information on one of the newest authoratative books on wild flowers.)*

It's a wonderful way to travel the parks and byways, and a way to bring home an abundance of memories and ideas for next season's garden.■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacture or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

Page 18 (top): **Herb Garden** prepasted, scrubbable, strippable wallpaper with five-year warranty; matching fabric, **Log Cabin** fabric, **Calico** fabric, $16 per yard—Imperial Wallcoverings, (M), 23645 Mercantile Rd., Cleveland, OH 44122. *Bottom left:* **Crocus** prepasted, scrubbable, strippable wallcovering by Imperial Wallcoverings (M), 23645 Mercantile Road, Cleveland, OH 44122; **Dancing Tulips in light rose and Tulip Rows,** both Scotchgarded by Cohama Riverdale (M), 200 Madison Ave., New York 10016—Gear (T), 19 W. 34th St., New York 10001; call for retail availability; (212) 736-8499. *Bottom right:* **Heather Yard** prepasted, scrubbable, strippable wallpaper with limited five-year warranty, $12.95 per roll; fabrics 54 inches wide, 100 percent cotton and Scotchgarded, $16 per yard except **Log Cabin,** $21 per yard—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122.

Page 20: All wallcoverings have vinyl acrylic ground; all fabrics 100 percent cotton with **Calendar** finish (slight shine), 54 inches wide, machine washable, $24.45 per yard: **Spring Bouquet wallcovering,** 6 inch repeat/straight match, $29.75 per roll; **Madeline Grid wallcovering,** 9 inch repeat/straight match, **Madeline Grid fabric,** 25¼ inch repeat; **Tinker wallcovering,** 6 inch repeat/straight match multicoloured, solid, $25.25; **Tinker fabric,** 36 inch repeat; **Buddy Lattice wallcovering,** 12 inch repeat/straight match; **Berry Plaid wallcovering,** 18 inch repeat/straight match, **Berry Plaid** fabric, 27 inch repeat/straight match; **Plaid wallcovering,** 9 inch repeat/straight match, $29.75 per roll, **Plaid fabric,** 27 inch repeat/straight match—Prelude Designs (M), 1 Hayes St., Elmsford, New York 10523.

Page 23 (top): **Outside fabric,** 50 percent cotton/polyester, 45 inches wide, Scotchgarded; **Celebration, Fresh Flowers, and Triads wallpapers** are prepasted, scrubbable, strippable and have coordinating border and five-year limited warranty; **Oblique fabric,** 54 inches wide, Scotchgarded—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122.

REMODELING FOR THE '80s

Page 63: **Cabinetry** in high-gloss Formica beige Pinstripe—St. Charles Manufacturing (M), 1611 E. Main St., St Charles, IL 60174. For availability call (312) 584-3800. **Door pulls** on cabinets—Hafele America Co. (M), 1406 Danmar Ave., High Point, NC. Customer Service. **Counters**—Formica Light Travertine with beveled edge treatment. Infinity **whirlpool bath** with four adjustable jets and Bravura polished chrome fittings; Tobago fiberglass shower cover, both in Wild Rose—Kohler (M), Kohler, WI 53044. Commercialon 5800 commercial grade contract **carpeting,** 100 percent DuPont nylon in Cameo, cut pile, Scotchguarded—J & J Industries (M), P.O. Box 1287, J & J Drive, Dalton, GA 30720. For availability call 1-(800) 241-4589. **Blinds**—Levolor Lorentzen (M), 1280 Wall St. West, Lyndhurst, NJ 07071. Call 1-(800) 447-4700. **Towels**—J. P. Stevens (M), 1185 Sixth Ave., New York 10036.

Page 68 (top): **Designer:** Carol Leverett, 2031 W. Alabama, Houston 77098. **Architect:** Anthony E. Frederick, 2472 Bolsover, Suite 363, Houston 77005. Caribbean whirlpool tub **fixtures and bath accessories**—Kohler (M), Kohler, WI 53044. Custom shower. *Bottom:* **Designer:** Virginia Frankel Whirlpool

(Continued on page 154)

Baker Furniture — Linea Cara Collection

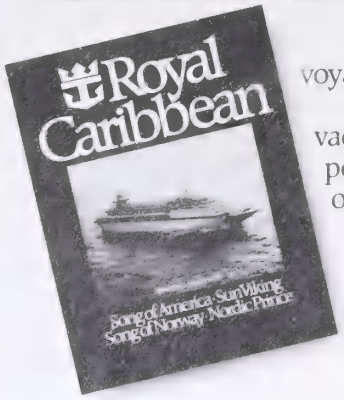


A dimension of flowing motion is achieved in this sculptural form. Skilled hands lay long individual strands of the Palmyra vine over a solid base. The natural finish of this chair imparts a light, casually elegant look to the design. Distributed by Baker Furniture, the Linea Cara Collection designed by Karl Rausch is available through Baker, Knapp & Tubbs showrooms in the fourteen cities listed below.

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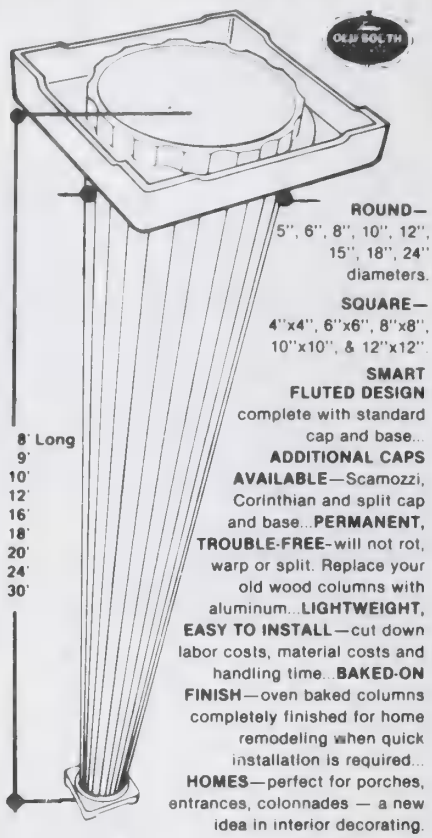
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PRODUCT INFORMATION

Continued from page 153

tub, antique Water Guard fixtures—Kohler (M), Kohler, WI 53044. DuPont Corian **platform, steps**—E.I. DuPont De Nemours & Co., 1007 Market St., Wilmington 19898. Alexander Smith Sunlight **carpet** by Anso X Nylon-Allied Chemical (M), 1 Times Square, New York 10036. **Towels**—Martex (M), 1221 Sixth Ave., New York 10020. Peach **bowls and urns**—Limited Editions (T), 253 E. 72nd St., New York 10021. Chloe **soaps**—Elizabeth Arden (R), 691 Fifth Ave., New York 10022. **Bath accessories**—Boyd's Chemists (R), 655 Madison Ave., New York 10022.

CHICKEN-COOP COTTAGE

●*Page 91:* **Fabric on chairs and sofa**—Hinson & Co. (T), 979 Third Ave., Room 712, New York 10022.

●*Page 92 and cover:* **Pine coffee table**—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Wicker chair, rocker, small table**—Walters Wicker Garden (R), 991 Second Ave., New York 10022. **Birdcage baskets, porcelains, painted Shaker boxes, brass watering can**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Peach mohair and wool throw**—Woolworks (R), 838 Madison Ave., New York 10021. **Sisal rug,** 9 by 12 feet—Hudson Carpet (R), 112 Bruckner Blvd., Bronx, New York 10454.

CONTEMPORARY COMFORT

●*Pages 96 to 99:* **Designer:** Bray/Schaible, 80 W. 40th St., New York 10018. **Eclipse cloth**—Ward Bennett Designs for Brickel Associates Inc., 515 Madison Ave., New York 10022. **Throw on chair**—The Gazebo (R), 660 Madison Ave., New York 10021. **Most accessories**—Limited Editions (T), 253 E. 72nd St., New York 10022. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021.

PASTEL POWER

●*Pages 98 to 103:* **Designer:** Pamela Pipes Kaye, 1919 State St., New Orleans 70118. **Wicker trunks**—Wicker Gazebo (R), 3137 Magazine St., New Orleans 70130. **Large 12-inch plates**—Gordon Foster (R & T), 1322 Third Ave., New York 10021. **Baskets, flowers**—Bargain Bouquet (R), 5240 Magazine St., New Orleans 70115. **Plants**—The Sunporch (R), 979 Third Ave., New Orleans 70115.

●*Pages 100 to 101:* **Tablecloth—**from International Linen Commission available through Henry Calvin Fabrics (T), 950 Third Ave., New York 10022.

●*Pages 102 and 103:* **Serpentine sheets, baby cases, neckroll and large squares**—Agnes Comar (R), 816 Madison Ave., New York 10021. **Marseilles spread with crocheted border,** 81 by 89 inches—Thos. K. Woodard (R), 835 Madison Ave., New York 10021.

VINEGAR PAINTING

Page 104: **Round hardwood Shaker boxes,** 12 inches, $16.50; 13 inches, $17.95—Adventures in Crafts Studio (R), 1321 Madison Ave., New York 10028.

BATHSTYLE '83

●*Page 106 and 107:* **Fontaine whirlpool bath, Heritage bath and shower fittings, Roma onyx handles, Roma commode and bidet in Dresden Blue**—American-Standard, 40 W. 40th St., New York 10036. **Sculptura telephone** by American Bell (M) available in local phone stores. **Utica Pipeline towels** in Stately Blue—J.P. Stevens (M), 1185 Avenue of the Americas, New York 10036. **Linen towels**—D. Porthault (R), 57 E. 57th St., New York 10022. **Lucite boxes**—Hammacher Schlemmer (R), 145 E. 57th St., New York 10022. **Lucite soap dish/wastebasket**—Signature Settings (R), 223½ E. 58th St., New York 10022. **Soaps and sponges**—Caswell-Massey (R), 518 Lexington Ave., New York 10017.

●*Page 108 and 109:* **Designer:** Gary P. Crain Interiors, 211 E. 70th St., New York 10021. **Pristine Whirlpool bath, Caxton lavatories, both with Antique faucets in brushed chromium; San Raphael Water-Guard toilet**—Kohler Co. (M), Kohler, WI 53044. **Wallpaper and curtain fabric**—Cowtan & Tout (T), 979 Third Ave., New York 10021. **Fabric on chair**—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Upholstered chair**—Thomas De Angelis (T), 1228 Second Ave., New York 10021. **Rag rug**—The Gazebo (R), 660 Madison Ave., New York 10021. **Towels**—J.P. Stevens (M), 1185 Avenue of the Americas, New York 10036. **Soaps and sponges**—Caswell-Massey (R), 518 Lexington Ave, New York 10017. **Accessories**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021.

●*Page 110 and 111:* **Designer:** Robert Melin Ltd.,

1352 North La Salle Dr., Chicago 60610. **Super Bath and faucets**—Kohler (M), Kohler, WI 53044. **All antiques furnished by** Robert Melin Ltd.

●*Page 112:* **Designers:** Fred Palatinus, 239 E. 18th St., New York 10003; Ron Fields, 10509 Wilkins Ave., West Los Angeles 90024. **Fontaine bathtub, Chalou sink basin**—American-Standard (M), 40 W. 40th St., New York 10018. **Glass and brass vitrine**—Howard Kaplan (R), 35 E. 10th St., New York 10003. **Wall cabinet, bamboo table and chair, lamps**—Jean Paul Beaujard, (R&T) 209 E. 76th St., New York 10021. Mirage tiles available through Ron Fields. **Fieldcrest towels**—Fieldcrest (M), 60 W. 40th St., New York 10018. **Bell telephone** available at Bell Telephone Centers. **Potted narcissus**—Mädderlake (R), 816 Madison Ave., New York 10021.

●*Page 113:* **Designer:** Pamela Pipes Kaye, 1919 State St., New Orleans 70118.

GARDEN IN THE WOODS

●*Pages 116 to 117:* Garden open daily except Sunday from April 1 to Nov. 1, 9:00 A.M. to 5:00 P.M. The best time of the year to visit the garden is May to early June when most woodland flowers bloom. Fees: $2 for adults, $1.50 for senior citizens and $1 for children. Guided tours available for groups, but arrangements must be made in advance. Write The New England Wild Flower Society, Garden in the Woods, Dept. HB, Hemenway Rd., Framingham, MA. 01701, or call (617) 877-7630, or (617) 877-6574 for recorded information. The Wild Flower Sale will be held June 11, 1983.

KITCHEN OF THE MONTH

●*Pages 118 to 119:* **Architect:** Jahncke Spooner Associates, 935 Third St., New Orleans 70130. **Design consultant:** Kathy Slater Interiors, 1719 Second St., New Orleans 70112. **Freezer and refrigerator**—Sub-Zero Freezer (M), Box 4130, Madison, WI 53711. **Double oven, dishwasher, trash compactor**—General Electric (M), Appliance Park, Louisville 40225. **Gas cooktop**—Magic Chef (M), King Edward Ave., Cleveland, TN 37311. **Triple sink and bar sink**—Elkay Mfg. (M), 2222 Camden Ct., Oak Brook, IL 60521. **Ceiling fan**—Hunter Ceiling Fans, Robbins Myers (M), 2500 Frisco Ave., Memphis, TN 38114. **Paint**—Sherwin-Williams (M).

SPRING DINNERS

●*Page 126:* **Kristina earthenware plate** made in France, $4.25; full line of service available—Conran's (R), 160 E. 54th St., New York 10022. **Linen tablecloth** made in France, 90 inches round with 12 napkins, $1,360—D. Porthault (R), 57 E. 57th St., New York 10022. **Napkin,** 100 percent cotton, 23 by 23 inches by Jacquard Francais, $8.50—Descamps (R), 723 Madison Ave., New York 10021. **Joset glass,** set of four, $40—Carole Stupell Ltd. (R), 61 E. 57th St., New York 10022. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021.■

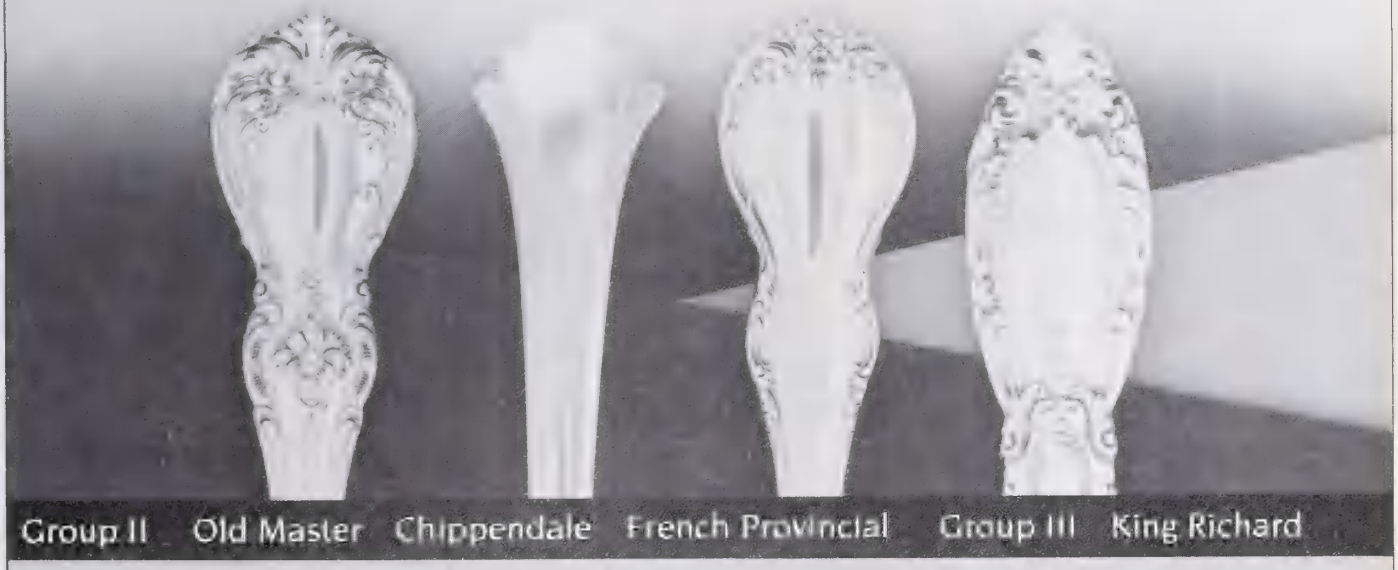
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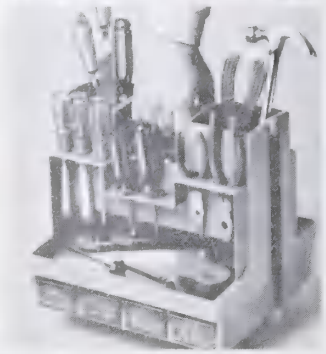
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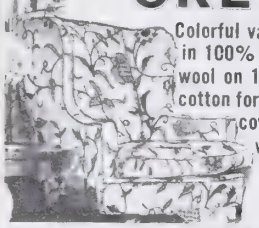
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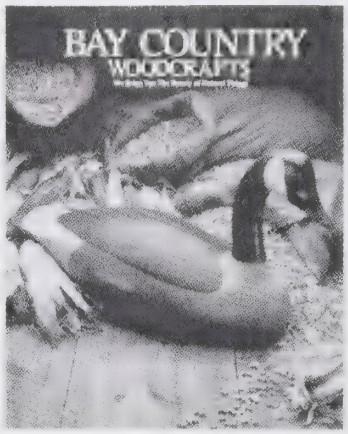
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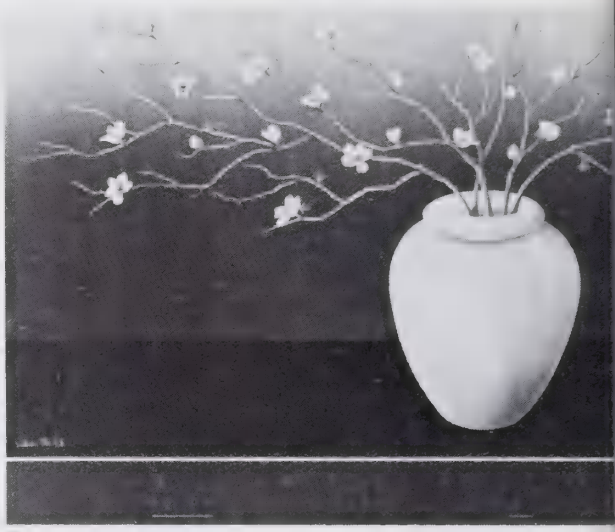
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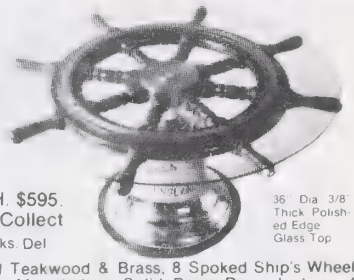
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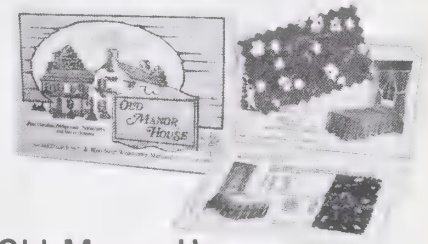
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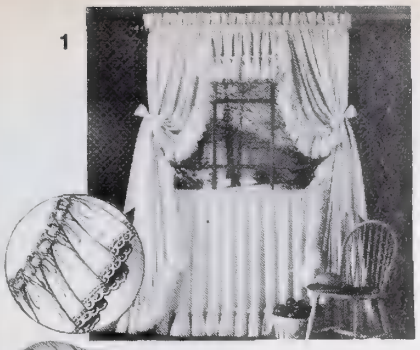


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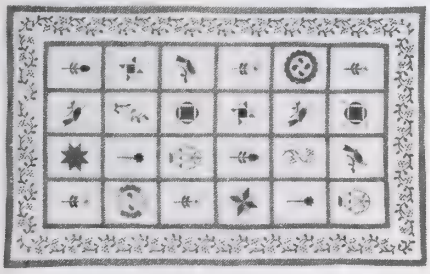
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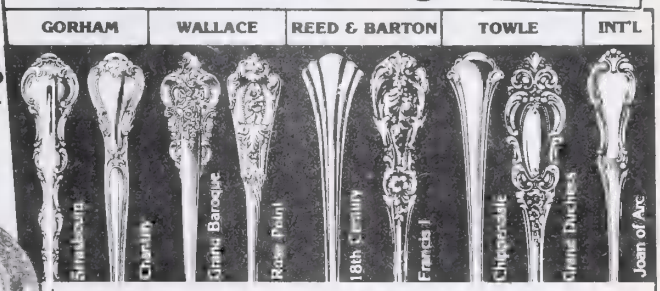
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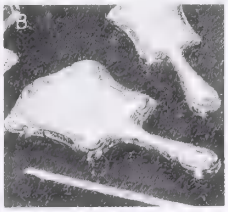
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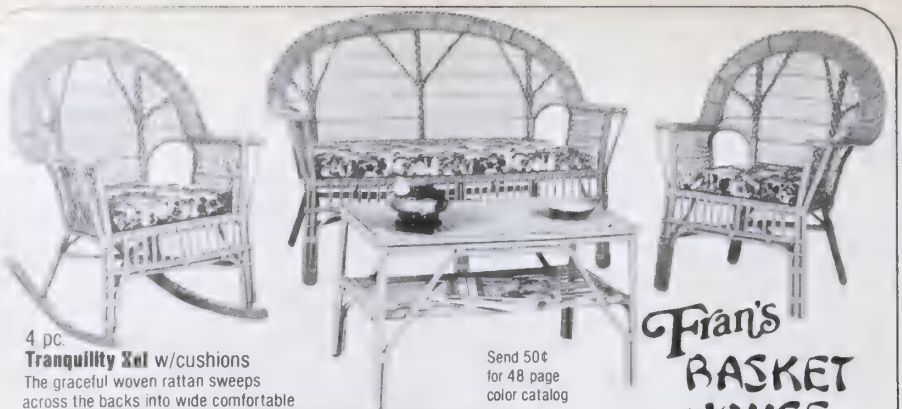
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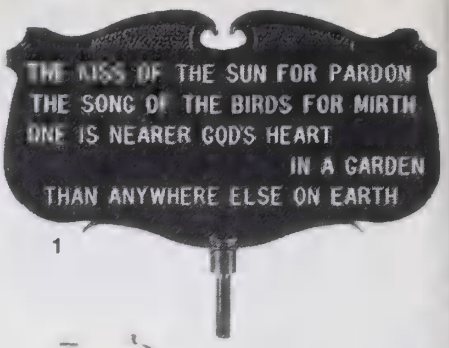


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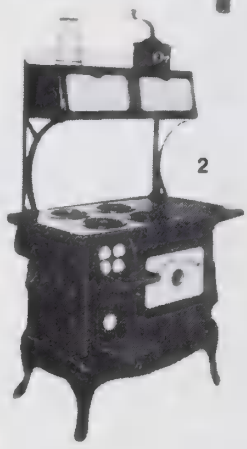
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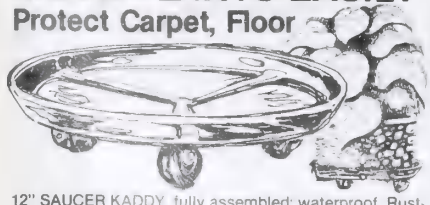
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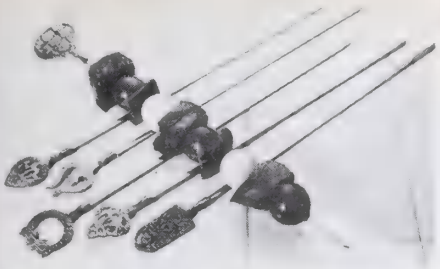
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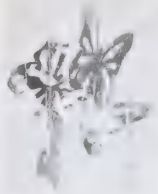
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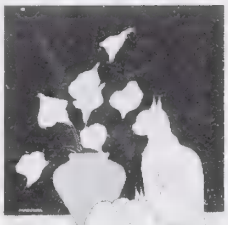
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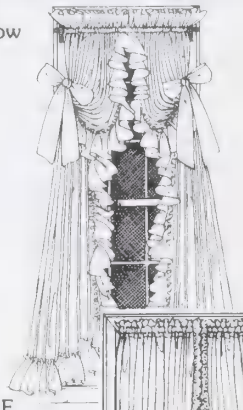
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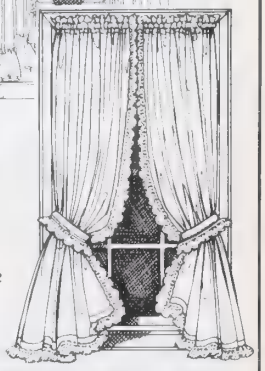
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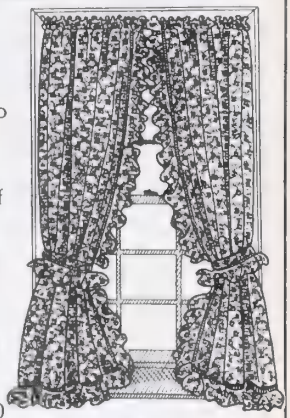


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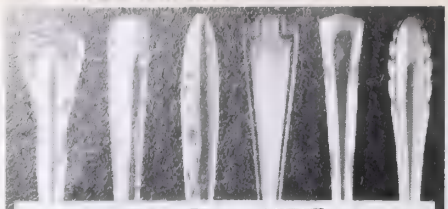
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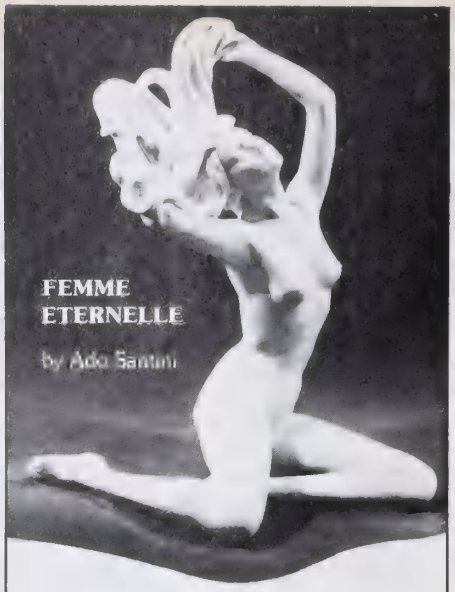
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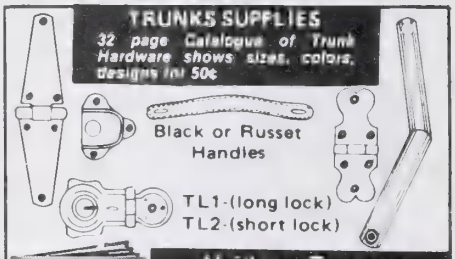
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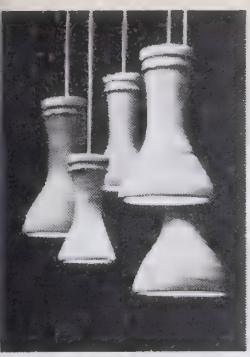
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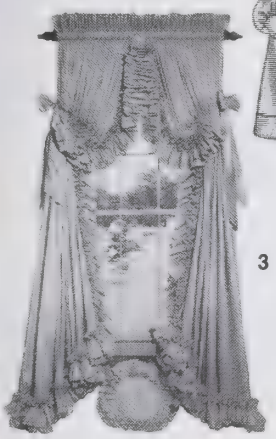
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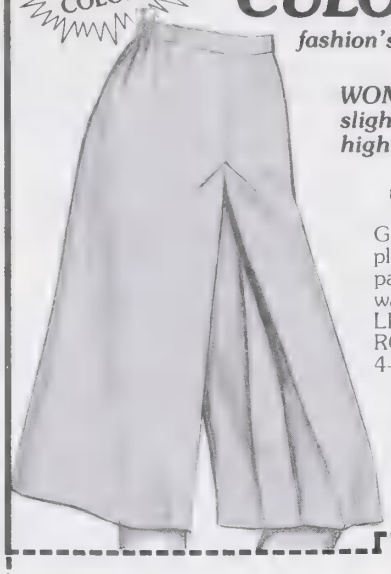
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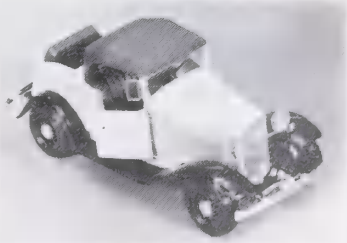


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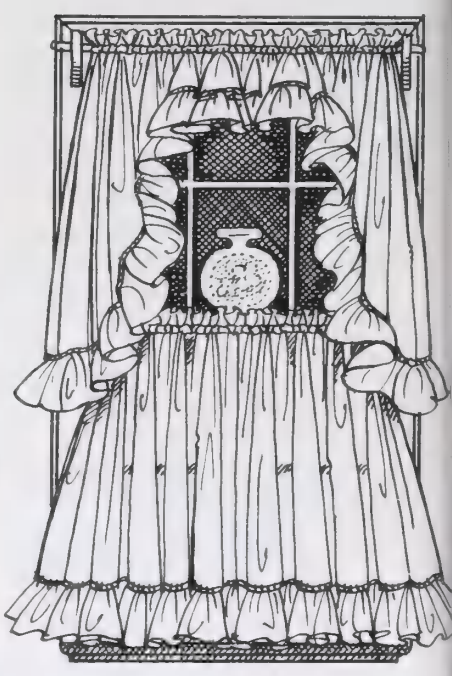
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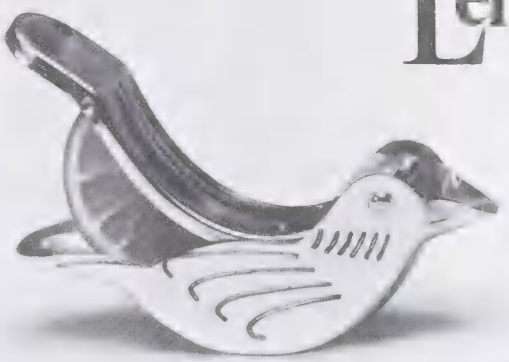
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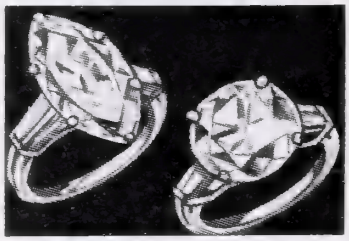
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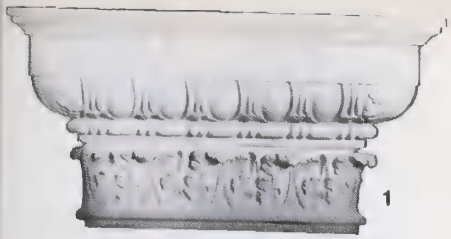


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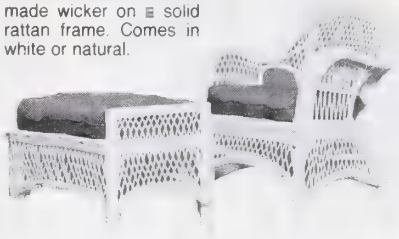
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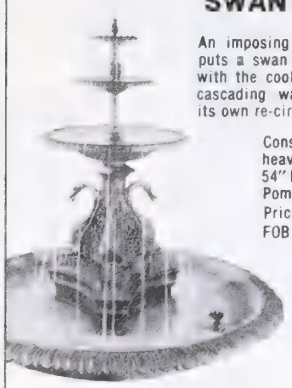
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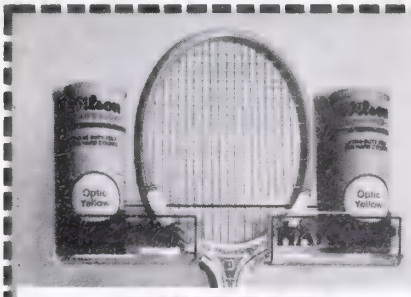


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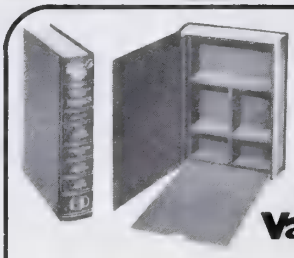


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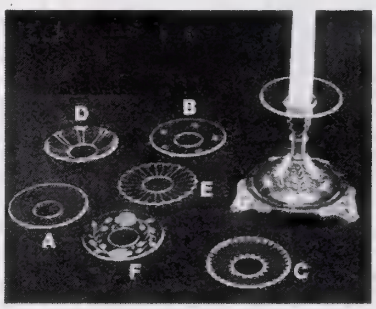
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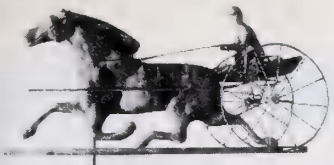


1 "I Visualize An Umbrella Of Protection, Love and Health over my place of business. Anyone — my employees, customers, workmen or guests will enjoy this Security." Handpainted original art and inscription matted in gray. 12½ x 15½". $30 each, two for $50. All ppd. Harrison's, HB-4, Box 8008, Santa Cruz, CA 95061

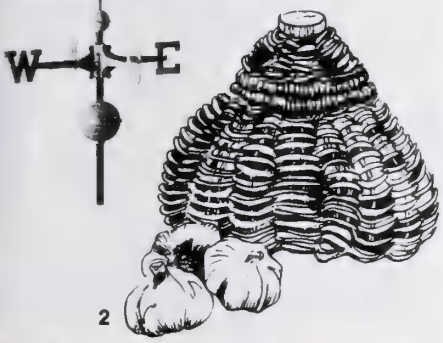
2 Roll Out The Welcome Mat that honors your favorite sport. Golf, tennis, sailing, skiing, etc. and first or last names (maximum: 20 spaces and letters). Sunny yellow or black design on green polyester mat, vinyl back and border. 18 X 27". $28.95; 2 for $56.90. ppd. Catalog 25¢. Jayro Creations, EB4-3, Box 141, Island Park, NY 11558

3 Brass Beds With A Million Dollar Look of heirlooms-to-be. Custom made of heavy gauge solid brass. Designed with elegance and handcrafted with care and skill. See the whole romantic collection. Send $4 for beautiful color catalog (refundable with order). Lisa-Victoria Brass Beds, 17106 S. Crater Rd., HB4, Petersburg, VA 23805

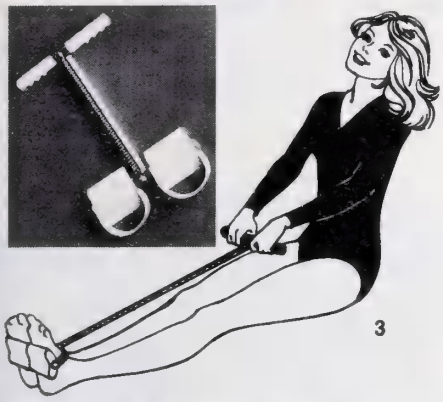
4 Crystal Glass Bobeches reflect the candle's glow and catch dripping wax. Specify a) plain, b) star, c) double border, d) petal-shaped, e) sunburst or f) flower. 3" diam. with 1" opening to slip over candle. Total 6, in any combination, $11.95 postpaid. Order by letter. Crystal Classics, HB4, 159 Great Neck Road, Great Neck, NY 11021



1



2



3

1 **Impressive Weathervanes** (such as this unusual sulky), sundials and other handsome things in brass and copper . . . that's Good Directions' specialty. Whether you plan to order for yourself (or another), the quality will do you proud. Send 50¢ for 16-page catalog. Good Directions, HB4, Dept. R, 24 Ardmore Rd., Stamford, CT 06902

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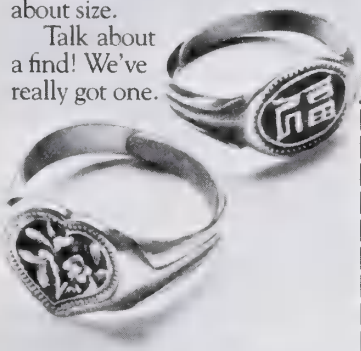
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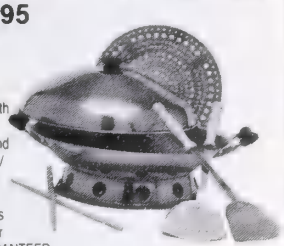
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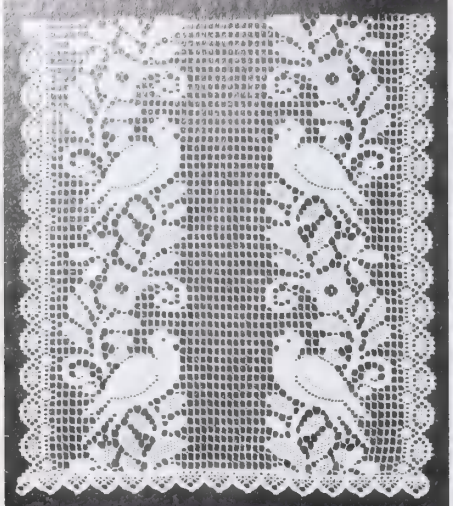
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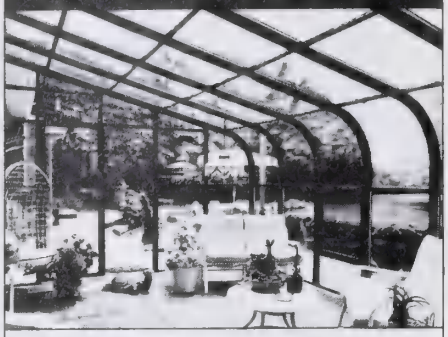
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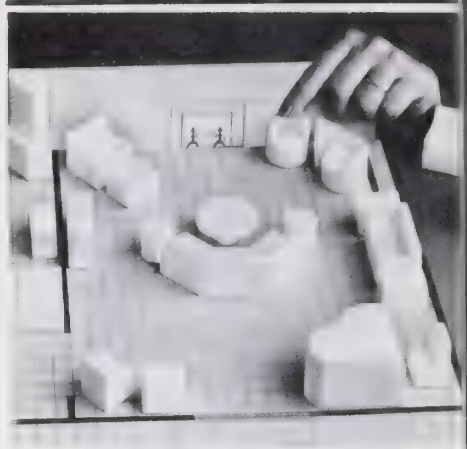


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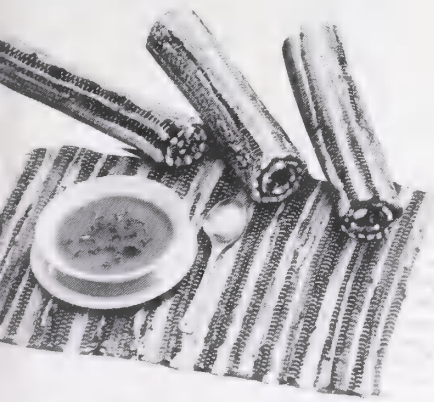
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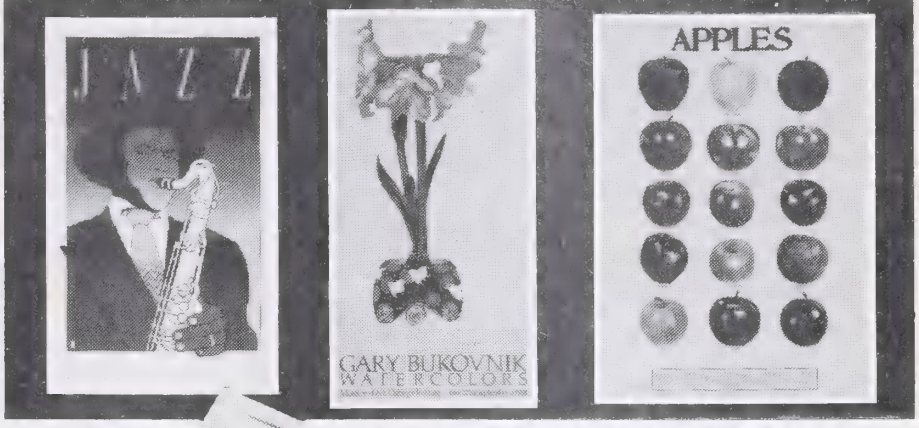
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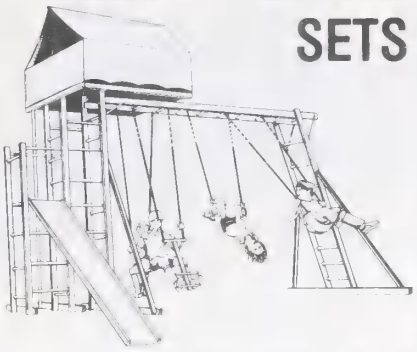
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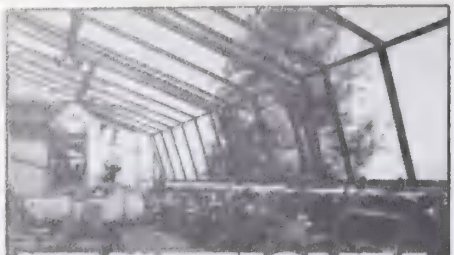
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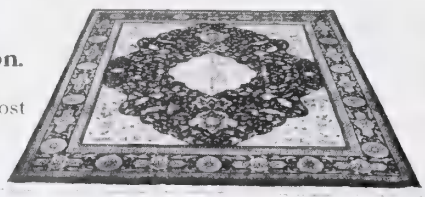
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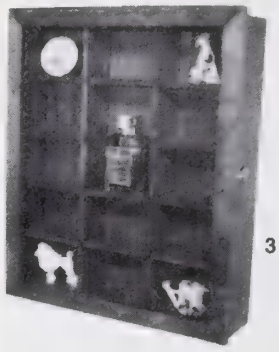
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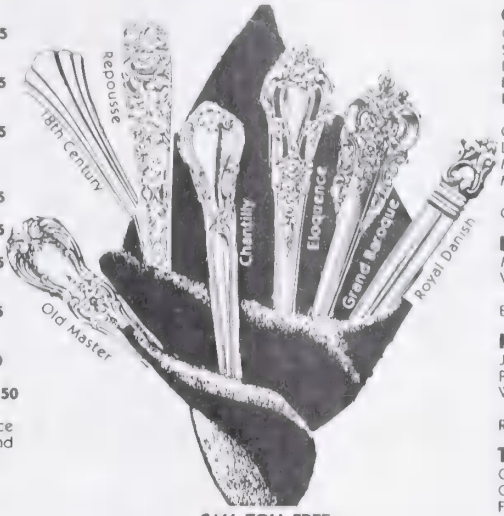
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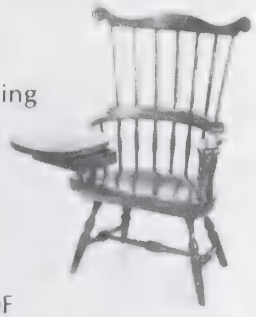
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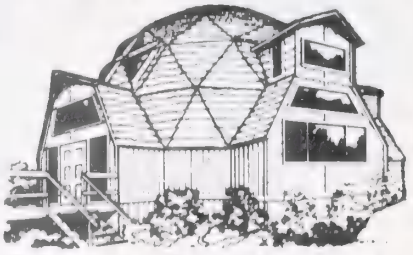
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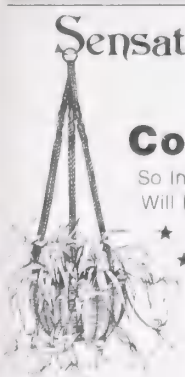
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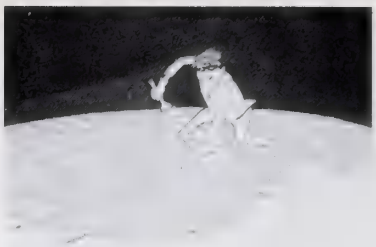
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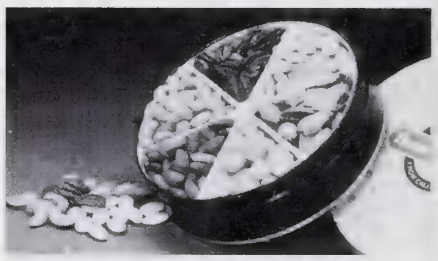
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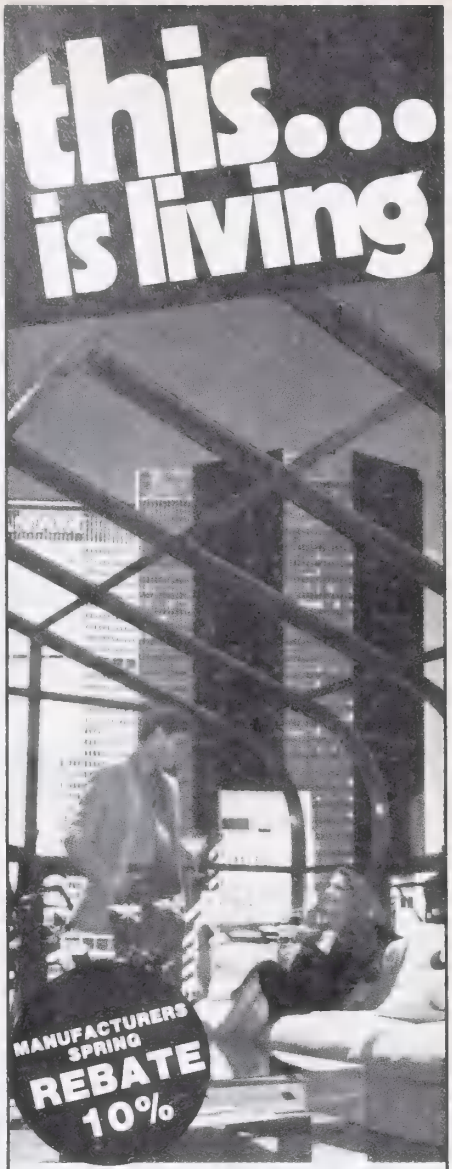
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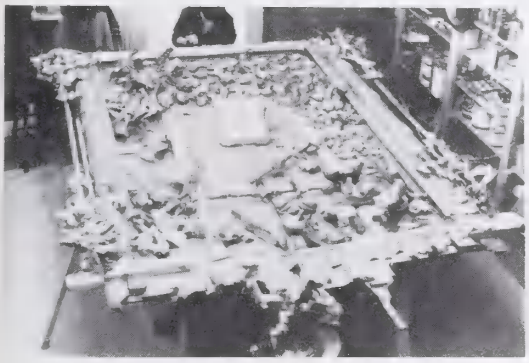
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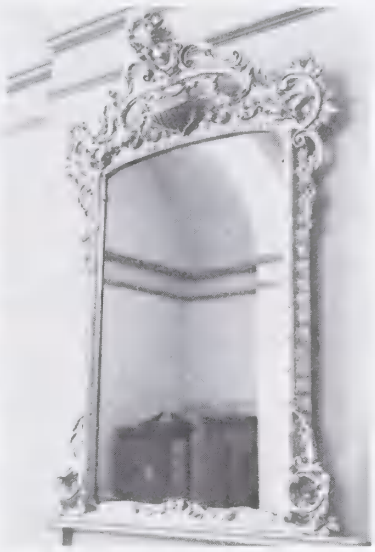


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WHERE TO FIND IT

Conservation services for fine old mirrors and frames





A shattered antique mirror; another after restoration in R. Wayne Reynolds's studio

By SYLVIA SUNDERLIN

Owners of paintings in damaged antique gilt or carved wood frames should seek expert advice before sending them out for restoration. As shipping empty frames is risky and cumbersome, conservationists often suggest that the frame be sent *with* the painting, intact. As for mirrors in old frames, cost and common sense should determine whether to replace or resilver a mirror or have gilt or painted decoration on the mirror restored. Shiny, resilvered glass can look very much out of place in old frames.

RESILVERING SPECIALISTS

Acme Glass Co., 635 Emerson St., Palo Alto, CA 94301; (415) 321-7781—This firm, dealing in glass repairs and replacements, is equipped to handle resilvering. Service is prompt; some orders can be completed in as short a time as 10 days. Telephone or send self-addressed stamped envelope.

Montgomery Glass Co., Inc., 8077 Snouffer School Rd., Gaithersburg, MD 20879; (301) 948-2842—Resilvering mirrors here takes from four to six weeks. Telephone Mr. Wright before sending article or send description of item to be restored. Enclose self-addressed stamped envelope with all inquiries.

FRAME RESTORATION

William Adair, 930 F Street NW, Suite 400, Washington, DC 20004; (202) 638-4660—Mr. Adair is an expert in gilt restoration of antique frames. He has worked on the State Department's historic mirrors and paintings.

Eric Bauer Antiques, 1878 Union St., San Francisco, CA 94123; (415) 921-7656—Extensive furniture restorations are done here, including repairs to carved wood and gesso picture and mirror frames. Craftsmen restore gilt work and carve missing pieces by hand.

Jane Bolster, 151 Waterloo Ave., Berwyn, PA 19312; (215) 644-1344—Mrs. Bolster is an expert in reverse painting on glass. Her work spans three types of decorated mirrors: Federal, requiring renewal of gold leaf; Empire, featuring stenciled borders and painting; and the country style, with primitive painted landscapes. Include all information about article with written inquiry. Old, chipped or broken paintings are carefully reproduced on new glass.

Century Framing, Ltd., 116 Christopher St., New York, NY 10014; (212) 989-1058—Antique frames and mirrors are restored by this firm, but no mail orders are handled. Artisans repair gesso and carved wood frames as well as regild, using both 22 karat gold and metal leaf. Inlaid frames are also restored. Telephone inquiry to Daniel Montalto.

Dante, 755 S. Third St., Philadelphia, PA 19147; (215) 922-8316—This firm repairs picture and mirror frames, including gilt, gesso and carved wood. Mail orders are handled, but inquire first.

Gilders Workshop, 7 Sheffield Rd., Winchester, MA 01890; (617) 729-0494—This well-established family firm specializes in restoration of clock-case glass and mirrors. High quality conservation of antique decorated mirrors of the Federal period is Cindy Burleigh's expertise. She makes every effort to preserve old paint, using a special solution to readhere paint to glass. She also matches missing areas. Do not expect fast results—the work is painstaking and she has a one-year backlog.

Taylor Clark, Inc. 2623 Government St., Baton Rouge, LA 70806; (504) 383-4929—Mr. Clark does repair and releafing on excellent picture frames. His craftsmen can also do necessary recarving. As most of the work is local, Mr. Clark suggests sending frames with paintings, intact. This allows him to combine cleaning of the painting with frame repair. Telephone first.

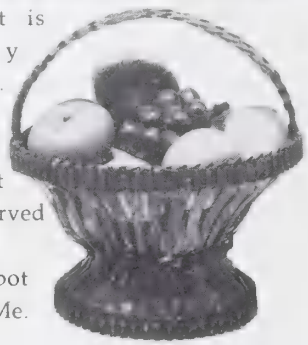
R. Wayne Reynolds, 1330 Smith Ave., Baltimore, MD 21209; (301) 323-1180—Mr. Reynolds is a conservator of important frames and an authority on restoration techniques who also lectures and conducts seminars. Inquire, including self-addressed stamped envelope, and send clear overall photograph of damaged frame with additional close-up photo of damage. He will reply with instructions for shipping.

Wiebold Art Conservation Laboratory, 413 Terrace Pl., Terrace Park, OH 45174; (513) 831-2541—Among this firm's many conservation services is the reproduction of authentic gilt metal frames with convex glass for antique miniature paintings. Send for free brochure describing these frames.■

YOUR COLLECTIBLES

By RALPH AND TERRY KOVEL

Q What is the age and value of this table centerpiece? It came from an antiques auction held several years ago. The basket is probably made of tin. The "fruit" is made of stone that has been carved and painted.



—L.K., Abbot Village, Me.

A The basket of artificial fruit was a popular ornament for the center of a Victorian sideboard. Most of the fruit was made from modeled wax that was colored to appear as realistic fruit. Huge arrangements of wax flowers, vegetables and fruit were made and placed in footed glass or china bowls and displayed under glass domes. This type of decoration was popular from 1850 to about 1915.

The less formal version of the fruit-filled dome was a simpler basket filled with imitation fruit. Wax was susceptible to heat, cold or breakage, but alabaster or marble could be carved and tinted to resemble natural fruit. Your basket appears to date from 1880, although fruit like yours is still being made. Old tin pieces and old carved marble fruit are very much in demand. The basket should be worth about $800; the fruit sells for about $50 each.



Q What can you tell me about my piece with the strawberry pattern? It has been in my family for generations.

—A.J., Iola, Wis.

A Your teapot is a piece of English pearlware in the strawberry pattern. It is a style that was quite popular from about 1820 to 1830.

Cream-colored earthenware was used for dinnerware before 1780. Pearlware is a specific type of ceramic that was first made by Josiah Wedgwood. It had a whiter body and a bluer cast to the glaze than the earlier creamware. Many manufacturers in the Staffordshire district copied the pearlware. At least three different strawberry patterns were made—one with raised design, one with luster trim, and one like yours with red and green strawberries and a trailing vine. Strawberry was a popular pattern in the 1820s but only a limited number of pieces have survived. The pearlware was soft and easily chipped or cracked. The price for a teapot like yours—even for a slightly damaged piece—would range from $500 to $600.



Q What can you tell me about my black painted table? The decorations are gold, a vivid red, green and blue. The top seems to be set with mother-of-pearl.

—R.M., Anderson, Ind.

A Your table is typical of the English papier-mâché furniture made from 1840 to 1865. Papier-mâché is a mixture of paper, glue, resin and flour pressed into a hard mat. It was painted and used for trays, boxes and all types of furniture.

Though the finished furniture was strong, the decorated surface was easily damaged by humidity, heat or rough treatment. Black lacquer papier-mâché was meant to resemble dark wood. The added decorations were typically Victorian. Mother-of-pearl was a popular decoration. It was embedded in the surface before the decoration was completed. Additional layers of lacquer and numerous polishing left the pearl level with the rest of the finish.

Your table is either a sewing table or a teapoy. Lift the top and see what is inside. A fabric-lined box or signs of a fitted slide that holds a bag under the top would be used on a sewing table. A teapoy had a box with compartments for two tea caddies (one for green tea, one for black) and a cut glass bowl for sugar. If your table is in good condition, it is worth about $1,000.



Q I know that this is English and dates from about 1770. What I don't know is the proper name for a piece shaped like this. The top has a mirrored door and shelves; the center has a fall front that opens into a desk with compartments.

—T.D., Secaucus, N.J.

A If you want to be technically correct, you own an English George III bureau cabinet. A similar piece with open shelves is sometimes called a bureau bookcase. The name is probably one that was used in the 18th century, although at that time it might also have been called a "desk and bookcase." Whatever the name, if your furniture is as old as you say, you have a piece that is probably worth $3,000 to $5,000.■

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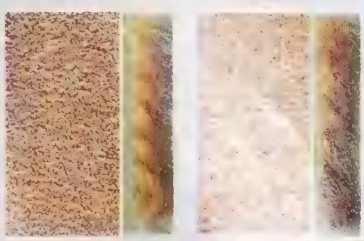
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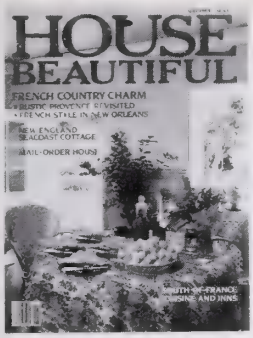
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On the cover: Like an Impressionist painting, this sun-drenched dining room with its earth tones, gay fabric and fruits of the land captures an innocent joie de vivre—the heart of rustic country style rooted in Provence. Dotted with olive groves and walled villages, Provence is a land of dazzling light and air, of pure colors. It is home to a simple cuisine born of bountiful herbs, fresh produce and seafood *(see pages 137 to 143)*. Here in their 200-year-old *mas* or farmhouse, the Jean Pierre Deméry family, whose Souleiado fabric covers the table, carry on Provençal traditions *(see pages 87 to 95)*. Photograph by Michael Dunne.

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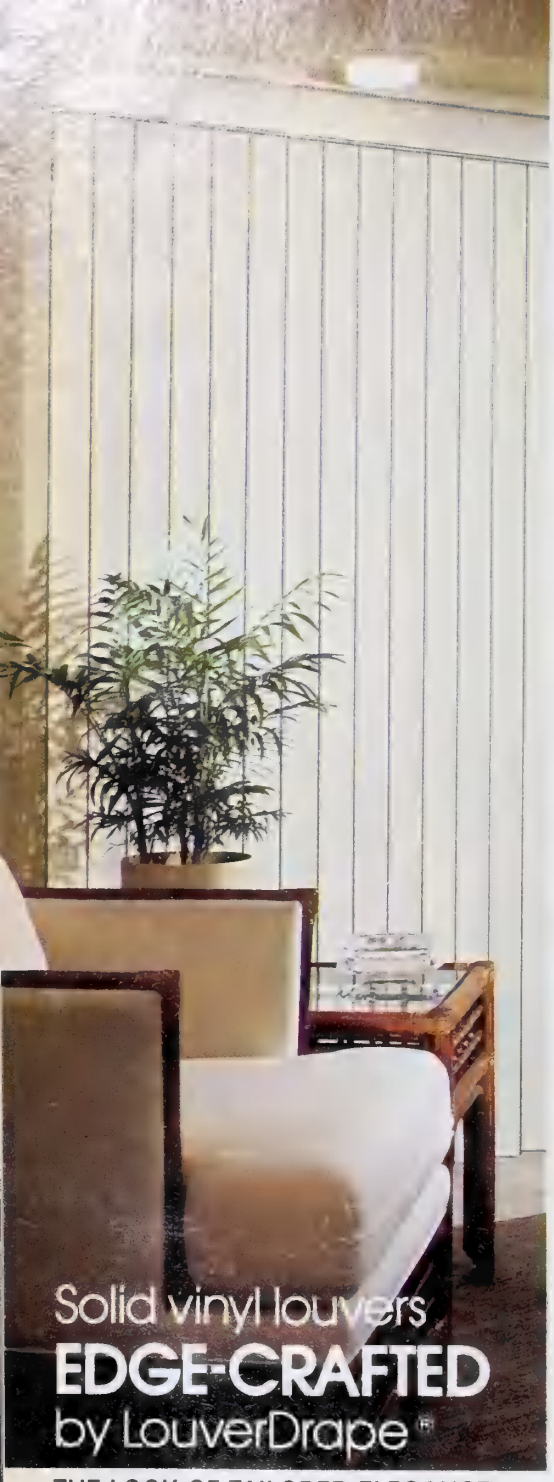
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JOSHUA GREENE

Our spring issue celebrates the glories of Provence—its sunshine, flavors, zest for living and its enduring legacy of French country style and charm. I've asked Margaret Kennedy, House Beautiful's executive editor, to share with you some of our behind-the-scenes experiences in carrying out the French theme by putting together five wonderful rooms featuring reproductions of French pieces in New Orleans, America's most French-at-heart city. – JoAnn Barwick

Since the 17th century the words "France" and "style" have been synonymous. Whether in lavish Newport "cottages" or pared-down rooms by Elsie de Wolfe in the '20s, the important furnishings were still things French. So it came as no surprise to discover at market previews last fall that French style is again the rage. French reproductions from Louis XV to Empire are available in stores throughout America this spring, so we decided to bring the pieces together in a major feature in New Orleans, the city whose architecture still bears the imprint of early French settlers. We were able to "borrow" some of the most beautiful rooms in the city, thanks to the Louisiana State Museum, whose collection includes historic buildings.

Working with interior designer Richard Neas we used reproductions of furniture, fabrics and accessories to imbue these rooms with new life. We opened the windows and doors, used comfortable upholstered seating and brought in flowering plants, trees, books—even beignets. We were influenced by classic French houses but we were not attempting to reproduce them. One cannot recreate the past and, when you try, I think a certain deadness results. We were always in pursuit of a feeling that would make these rooms livable for today.

A *lot* of work goes into the effortless ease these rooms reflect. Here's a measure of our madness: We shipped furnishings from all over America and even from France to four New Orleans locations. We painted, papered, curtained, upholstered, unpacked, moved in, photographed, packed up and moved out in 10 days! We even washed windows! These room settings existed for a moment and now exist only in our photographs. And why did we go to all this trouble? To let you know what is available in the market and to provide you with ideas. If you are intrigued by even one detail, color or curtain, we've succeeded in our job. Every good room is a unique product of its architecture, location and its owners needs and loves. We want to report, not dictate.■

Margaret Kennedy

Margaret Kennedy
Executive Editor

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SEATS OF POWER



WILLIAM P STEELE

The wood chairs and tables above are made in Georgia by Chattahoochee Makers and are adapted from English designs.

During the 1730s and '40s, when the style we call rococo (deriving from the style of Louis XV) was at its height, garden seats reached a peak of extravagance. More than any other style preceding it, the rococo seemed to focus its interest on the ebullient exaggerations of nature, and we find "fantastical" creations wherever we look. And, as usually happens, the design pendulum had swung full-strength the other way by the 1750s, ushering in the cleaner, lighter style of Chippendale. And garden seats reflected the ensuing vogue.

About two years ago it was my privilege to photograph country houses and castles in the British Isles. Without exception each house had its own parks and gardens and its own special garden seat designed especially for the family that lived there. Traditionally, these furnishings were made by the estate carpentry whose tasks revolved more generally around the upkeep of the great house and its outbuildings.

Garden seats I saw at Birr Castle and at Glin in Ireland were made with the classic English joinery methods of dowel and mortice-and-tenon manufacture passed down through generations of craftsmen. At Birr I saw one seat whose back incorporated the initials *A* and *R* to honor Anne, Countess of Rosse, who lives there. At Glin, however, the seats were examples of fine Chippendale open-fretwork design. All were freshly painted with the glossy white enamel that is known to resist the natural elements admirably.

Mahogany has been the preferred wood for durable garden furniture; oak, teak, redwood and maple are being used now in modern manufacture. The Victorians, however, preferred their garden furniture to be cast iron, which they hastened to paint white. And by the time the Edwardians discovered the pleasures of the garden a revival of the 18th-century love of rococo grotesque was in full swing.

Now, why do I call innocent garden seats "seats of power?"

In the 17th and 18th centuries the country house of a gentleman-farmer (remember that even so great a man as Henry Francis du Pont called himself a "farmer") was regarded as a symbol of immense material wealth combined with vast territorial dominion. The houses were edifices first, homes second. With the accession of Queen Victoria the distinction began to change. She heralded a new era of respect for, and interest in, the family. So the traditional yearly residence pattern of England and Ireland's great families began to shift from an eight-months-of-the-year stay in town to eight-months-of-the-year in the country. With the velocipede came the concept of a "week-end in the country" and with burgeoning railroads, country house visits became not only possible but de rigueur. Queen Victoria's celebration of family life tended to cultivate her subjects' quieter pleasures. Hence gardening, botany and horticulture flourished during her reign. For example, a photograph from the 1850s of the garden at Panshanger, family "seat" of the Cowper family, shows porcelain garden stools instead of benchlike sitting areas. These stools were imported from the Orient before England and France turned them out.

Today, traditional estate-made garden furniture is once again in demand. As many of England's greatest families struggle to keep their lands and houses, their long-acknowledged ingenuity shines forth. This time the focus is Chatsworth in Derbyshire, ancestral home of the Duke and Duchess of Devonshire. The duchess has just written a book about her experience living in and managing a house she says has 3,426 feet of interior walkways. And it is she who, with interior designer David Mlinaric, has expanded her own estate carpentry to make the old-fashioned garden seats, benches, chairs, tables, trellises and planters her house and garden are famous for. These furnishings are being imported to the United States by Nelson Hammell whose gallery is in Middleburg, Va. The first pieces should be arriving about mid-May. Each chair, bench, planter and table is made according to the old ways.

Here in America there is a small, thriving company called Chattahoochee Makers, based in Atlanta, Ga. Its

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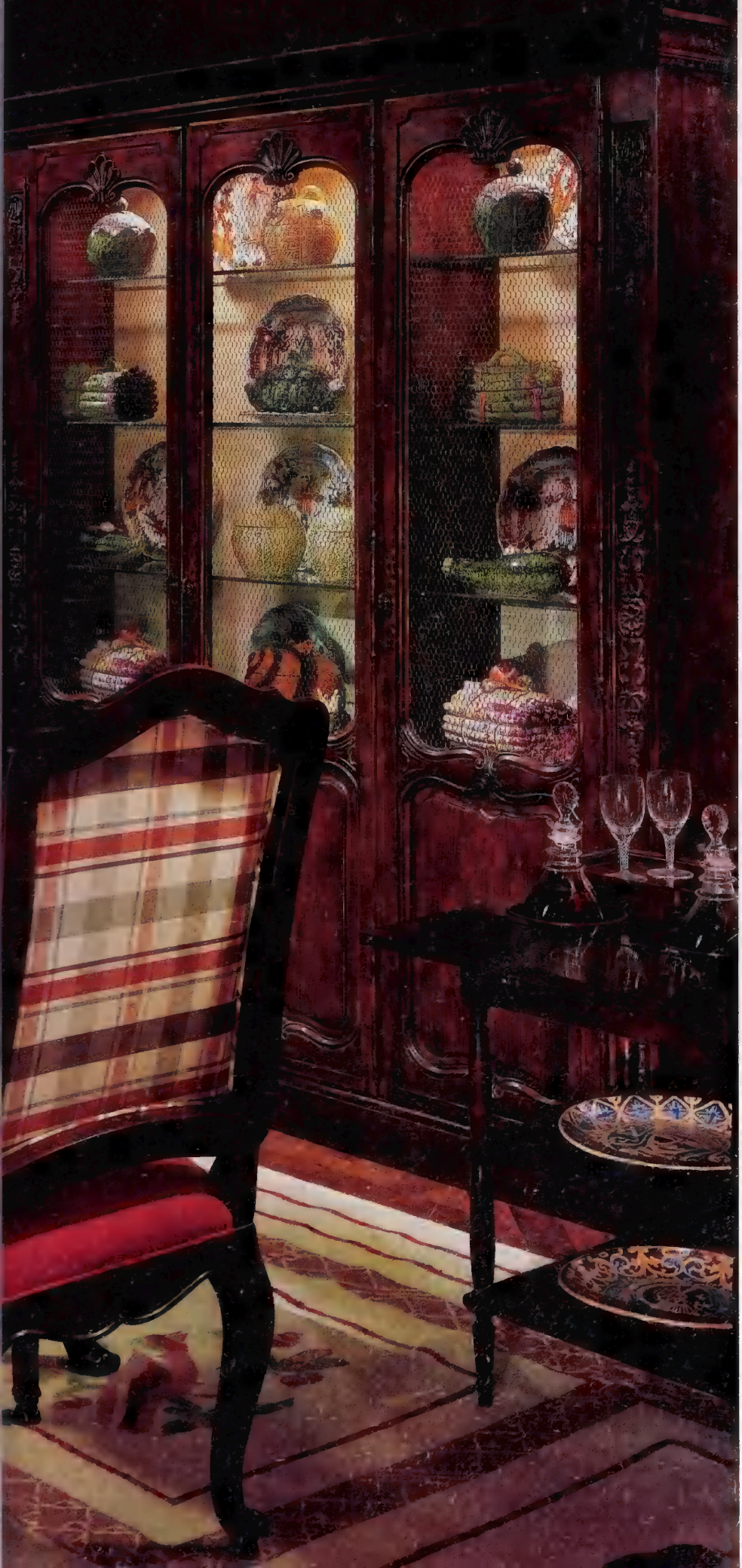
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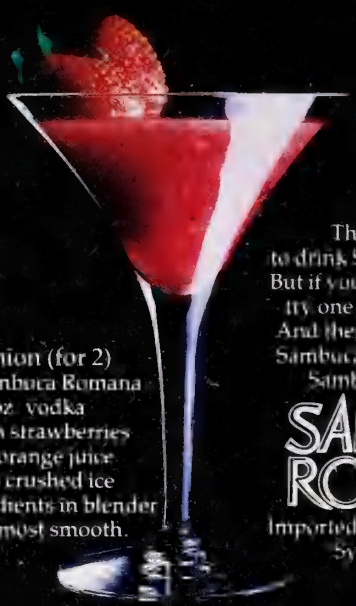
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Orange juice
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Editor LAURA LOMBARDI



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When the filter and grounds are removed from the cone-shaped top, this Chemex drip coffee maker doubles as a carafe. 8-cup size, $22, Porto Rico Importing Co. Bread board, $15, Hartstone.



This glass percolator brews 8 cups right on your stove; melamine handle stays cool. Dishwasher-safe; comes in perky red, almond or brown; $15 by Gemco Ware Inc. Mugs and spoons, Conran's.



For coffee first thing in the morning, you can program this General Electric drip coffee maker before you go to bed at night. 24-hour clock; 2-to-10-cup capacity, $67.



Three stove-top espresso classics *(left to right)*: 9-cup pot, $29; 2-cup Mignon, $13.50 (cups sit on tray area beneath spouts); 6-cup Vesuviano drips into a pot you can use for serving, $58; all by Rowoco Inc.



This gleaming copper-and-brass-plated espresso maker also steams milk for cappuccino. Electric powered, $450, Porto Rico Importing Co. Terra-cotta cup and saucer, $8, Ad Hoc.



For Turkish coffee, boil water with grounds in this copper-and-tin 2-cup pot, $12.50; copper tray, $135; cup and saucer, $2.50; all from Greek Island Ltd. Brass coffee grinder, $55, Porto Rico Importing Co.



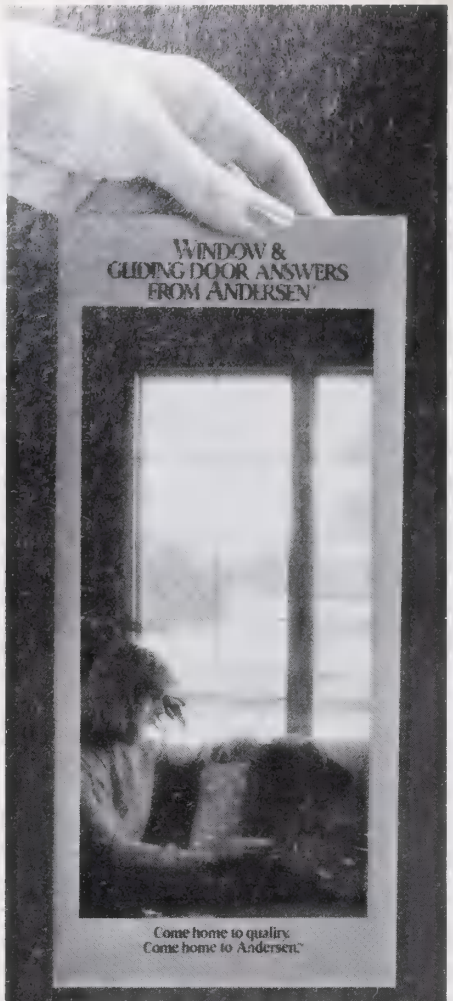
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VIEW FROM THORNHILL FARM



By DEE HARDIE

Whenever I come home to Thornhill from a trip, I first touch base with the furniture. I walk around the rooms, I pat the sofa, I tuck in a cushion. It's part of a pattern. I keep the house, and the house keeps me.

I like to think it's as glad to see me as I am to be home. This furniture is important to us. Over the years it has become a chronicle of our lives. And some of it has been with us always, from the very beginning.

The beginning was in Paris where we were married 32 years ago. Although our first apartment was furnished, I wanted to stake a territorial claim like every young bride. I thought about investing in some chairs with wedding-present money. Visions of French design danced in my head.

Tom had other ideas. A journalist, he was convinced that the Russians were coming. (This was 1950 and the Cold War was still chilly.) He said I could buy anything as long as *I* could carry it away. Perhaps it was his way of keeping me on a newlywed's budget. Whatever, it worked and I made only one purchase: a small Empire table with a marble top edged with a brass crown. And when I look at it now I think of Paris when we were young.

After a year we came home with what I thought was quite a bit of savoir faire, but with very few worldly possessions—that one small table and a large wicker trunk filled with the kitchen delights of copper pots and blue and white checkered plates. But as you can't sit or sleep on savoir faire, our parents came to our rescue.

They gave us furniture, as their own parents had done, and that's the way our house grew. It was never new furniture, mind you, just good old family retainers—a table, some beds, a sofa that looks like Queen Victoria lying down. As we matured, so did our furniture. We received, in time, the finer furniture of the family. A mélange, it is all very much at home here—a tidy Boston chest, the curvy New Orleans settee where my father-in-law proposed to Tom's mother, a rocking chair from Alabama that creaks correctly.

At times, I must admit, I wondered about taking on this furniture, inheriting the taste of others, *not* always my own palate. But I learned, very quickly, about living with rooms as they grow old. You merely wake them up! I covered everything in the living room with the same bright English chintz, and dressed the sleigh bed with a country quilt. Colorful fabrics and a clever upholsterer made them mine, all mine.

Just as I thought we had settled down, some rooms, I find, are going into their second childhood. And it's all because of Albert. Furnishing Albert, our first grandchild, is making our house young again.

There's the high chair in the kitchen where Albert sits like a king watching over his grandmother's realm, now *his* kingdom. In the living room a wooden horse on wheels is stabled by a miniature Windsor chair. And the guestroom is keeping company with a crib.

As for that small Empire table from France, once Albert conquers the cup, it's going to be our tea table. Just Albert and me. The Beatrix Potter china has been waiting for years.■

BETH WEINER WOLDIN

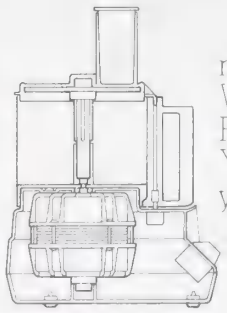
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*Manufacturer's suggested sale prices. Comes equipped with one conventional coil, one grill and side panels. Additional accessories are extra. Delivery and installation charges not included. Offer available only from participating Jenn-Air dealers in most areas. Prices slightly higher in Alaska and Hawaii. Not available in Canada.

The Long Awaited Jenn-Air Grill-Range Sale.

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HB LOOKOUT

DETAILS!



TASSELS AND TRIMS

A yard or two of silky cording, a few dollars worth of grosgrain ribbon—that's the trade trick to some of the best decorating effects in our New Orleans story *(pages 96 to 105)*. Ideas to borrow: Edge a striped swag with three-color fringe, a gauze curtain with red ribbon *(page 98)*; fire up a quiet chintz curtain with two rows of ribbon, one pink, the other red *(page 105)*; give a yellow Provençal valance a lift with blue grosgrain *(page 102)*. To set off a solid white pillow, slipstitch on red and blue braid *(page 97)*; keep a chintz pillow from fading into a same-print sofa with bright tassels *(page 105)*. Where to find trims: decorator fabric houses like Brunschwig & Fils and Schumacher. Our secret source: Tinsel Trading and Hyman Hendler, both on West 38th St., NYC.

BORDERS

Laura Ashley, responding to the current craze for ornamentation, offers 10 borders to coordinate with her new fabrics and wallpapers or to use alone—as a ceiling molding or window frame in an "architecture-less" room, as trimmings for sofa kick pleats, or window shades, or as ruffles for pillow flounces. The borders are $2.50 to $6 a yard from Laura Ashley, Dept. 140, Box 5308, 770 Marcus Dr., Melville, NY 11747; catalog, $3.

FINIALS



Thistle finial to screw into a wood curtain rod

Unable to find a curtain rod finial she liked, John Ragsdale, an interior designer out of Charleston, S.C., began making her own. Her 14 designs range from pinecones to butterflies and can be custom painted. They're $90 a pair painted, $40 plain. For a free brochure, write The Ground Floor, 95½ Broad St., Charleston, S.C. 29401.

TIN-TYPE CEILING

Now you can re-create the newly popular look of vintage tin ceilings with dimensional paper. Decor International Wallcovering has come out with Wall Sculpture, a textured paper that exactly reproduces the relief pattern of a tin ceiling from an 1890s pub. The paper can even be applied to cracked or bumpy ceilings and painted any color. For a sample and mail order information, send $1 to Decor International Wallcovering, 37-39 Crescent St., Long Island City, NY 11101.

Musée des Arts Décoratifs Collection

The latest museum to have its riches reproduced is the Musée des Arts Décoratifs, housed in the Louvre. Fabrics, ceramics and sheets with Musée designs are all debuting in America *(see pages 96 to 105)* along with a selection of France's best contemporary crafts *(right)*, gathered by the Musée as part of its commitment to new as well as antique decorative arts. A Musée des Arts Décoratifs shop opens this month at Barney's NYC with reproductions and crafts; more will open in department stores next fall. ►



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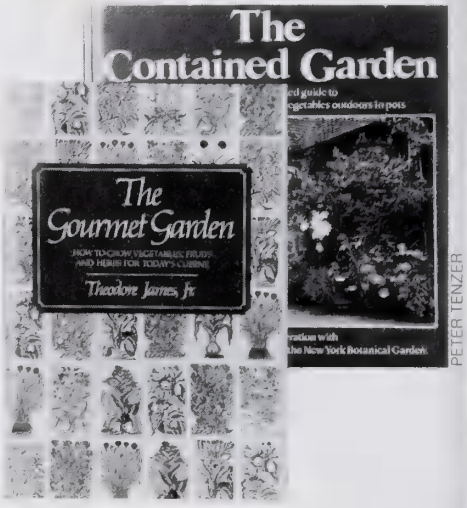
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HB LOOKOUT

Books



PETER TENZER

With a garden in containers you can regroup your foliage for a party, plant greenery on a stair, make a terrace flourish. The Contained Garden (Viking, $13) explains everything from choosing plants and pots to averting pests.

Mix celery plants with snapdragons, dress up kale with impatiens—The Beautiful Food Garden (Van Nostrand Reinhold, $25) shows how to reap a harvest aesthetically. It includes an encyclopedic listing of plants, rated with one, two or three stars for beauty.

From arugula to gooseberries to gingerroot, The Gourmet Garden (E.P. Dutton, $10) offers tips for growing herbs, fruits and vegetables from your specialty store. Cooking suggestions and seed sources are included.

Valuable for no-nonsense advice (fresh pasta isn't necessarily better than store-bought, for example), Beard on Pasta (Knopf, $15) also has James Beard's recipes—from basil lasagne and angel hair soufflé to German noodles.

To rate the freshest and the best, food writer Moira Hodgson sampled 187 mustards, 50 olive oils, 80 vinegars plus fish, fowl and fruit. The result: The New York Times Gourmet Shopper (Times Books, $15) with her superb marketing strategy plus 275 recipes.

Where to eat the best she-crab soup, mesquite-smoked barbecue, kosher hot dogs and other regional specialties is all in GoodFood (Knopf, $18), Jane and Michael Stern's new restaurant guide. Organized by state, it has a cross listing of entrées so you can plan your dinner and then your destination.



good buys

● Conran's black tubular steel Slim Chair *(above)* has a washable cover that makes it perfect for summer living with a 1950s slant. In red- or green-and-white stripes, solid red, blue or gray, it's $64 ppd. from Conran's, Box HB5, 145 Huguenot St., New Rochelle, NY 10801. ● Who gave Marilyn Monroe a poodle named Mafia* and 5,999 other questions are the essence of Trivial Pursuit, a new adult board game ($30) for up to 24 players. A Canadian bestseller, it's being introduced here by Selchow & Righter. ● The latest scoop on sorbets, frozen yogurt and ice cream is Admiral's new Refrigerator A La Mode, which has an ice cream maker right in the freezer compartment. ● New from Sony is Beta Hi-Fi, a Betamax with stereo that rivals the latest digital audio systems, making the sound of your at-home movies match the cinema. ● There is no sunset for picture-taking with Kodak's new high-speed, light-sensitive 35mm films—Kodacolor VR 100, 200, 400 and 1000. The fastest, VR 1000, even lets you take pictures by candlelight—at the same cost as regular film. ►

*Frank Sinatra

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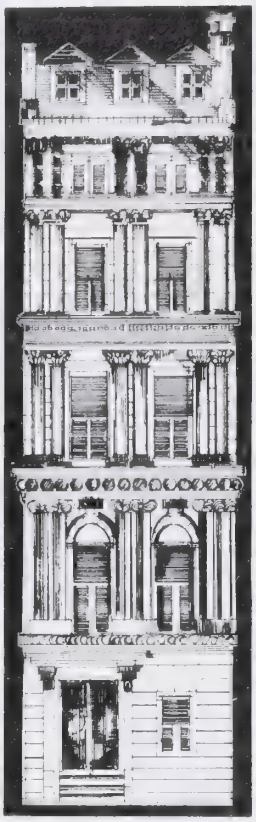


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HB LOOKOUT



Showcases to note

In April and May, decorator showcases open across the country—the most touted being the **Kips Bay Boys' Club Show House.** This year's address: 973 Fifth Ave., NYC *(drawing left)*; April 27 to May 15. Among the roster of designers are Kevin McNamara, Joseph Braswell, Betty Sherrill of McMillen, Inc., Robert Metzger and Scruggs-Myers. Other showcases worth a visit: **San Fransisco's Decorator Showcase** at 2960 Broadway; April 30 to May 22. **The Pasadena Junior Philharmonic Committee's** 19th House of Design, 3001 Lombardy Rd.; April 17 to May 15. **Castles on the Sound II** at Sands Point Preserve, a Long Island, N.Y., beaux arts mansion; April 18 to May 30. **Detroit Symphony ASID Show House,** 1711 Morningside Way, Bloomfield Hills, MI; May 24 to June 22. **The Junior League of Boston's Decorators' Show House,** Elm Bank, 900 Washington St., Wellesley, MA; April 24 to May 15. **San Antonio Designer's Show House,** 939 Garraty Rd.; April 30 to May 22.

events

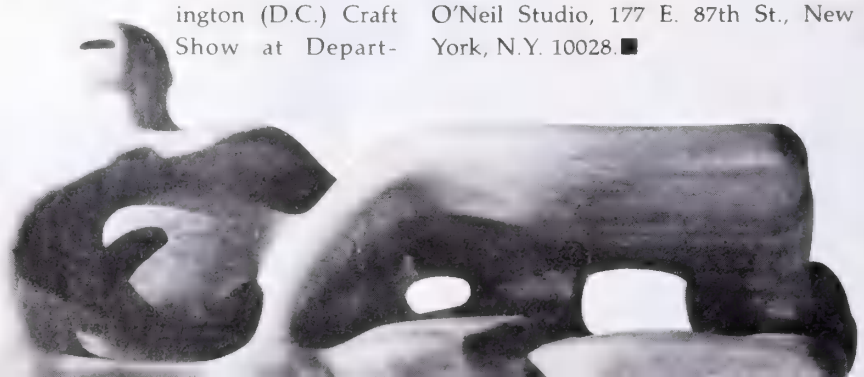
A relentless explorer of spatial relations, British sculptor Henry Moore is having his first U.S. retrospective since 1946 and it promises to be a landmark. It's at the Metropolitan Museum of Art in NYC, May 14 through September. *Below: Reclining Figure,* 1945.

The latest art edifice to spread its wings is the Portland (Maine) Museum, where an addition by Henry Cobb of I.M. Pei & Partners opens May 14. The main attractions: 17 recently donated works by Portland-resident Winslow Homer, temperas of Maine by Andrew Wyeth.

May 5 to 8 is an all-out crafts weekend with the first annual, juried Washington (D.C.) Craft Show at Departmental Auditorium on Constitution Ave., and Crafts Today, a forum on collecting that includes tours of artists' studios. Call Smithsonian Associates Travel Program, (202) 357-2477.

The first annual Baltimore Antiques Show is being held at the Baltimore Museum of Art, May 12 to 15. Lecturers include Graham Hood of Williamsburg, Va., on collecting Americana; John Marion of Sotheby's on buying at auction.

Learn all of Isabel O'Neil's famous painted-furniture finishes in two weeks—her school's 21-week course has been compressed into 10 days, June 13 to 24. Tuition: $775. Write Isabel O'Neil Studio, 177 E. 87th St., New York, N.Y. 10028.■



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GUEST SPEAKER

"Finishing touches make any room richer and more interesting," says a designer who brilliantly demystifies the art of decorating detail



JOSHUA GREENE

Richard Lowell Neas

Richard Lowell Neas is as well-known for his trompe l'oeil painting (which includes wall paneling, murals and stone floors) as he is for his interior design. His work, which ranges from American country to traditional English and French, reflects his knowledge of and sensitivity to the very best historical designs.

"Finishing touches are what bring a room alive," says Richard Lowell Neas. "Designers who prefer the minimal look, with steel and glass and big white sofas, use practically no detail. I am a designer who really likes details. Every pillow must have a braid or fringe or cord; curtains have to be bound in ribbon or trimmed in a fringe or lined with a wonderful calico. For instance, the curtains in my own apartment have two different trims. The valances (which are also smocked at the top just like little girls' dresses) have long fringe, and the curtains themselves have braid down the sides. If these same curtains had no trim, they would be very, very plain.

"That's what I thought about some flowered curtains we used in New Orleans *(see page 99)*. When I saw them hanging up I felt they looked like bed sheets. Very disappointing. So we bought some grosgrain ribbon in two shades—a luscious salmon pink and a deep red—and stitched it to the edges. It brought the curtains alive.

"A room you live in every day should be like a good painting—you should always find something in it you have never seen before. When you look at a room with wonderful detail, you notice the buttons in the chair cushion or the binding on the bottom of the sofa. Such details make the room richer, more interesting.

"And, of course, the same is true for walls and ceilings just as it is for curtains and upholstery. I am particularly fond of detailed ceilings. All through the great architectural periods in history the ceiling—coffered, vaulted, muralled—was an important facet of the room design, but today it is largely ignored. I like to wallpaper a ceiling and add a paper border—sometimes three—around the edge to give it emphasis. Even if the ceiling is low, I sometimes use a subtle, delicate paper. Because a low ceiling is closer to your vision, it's nice to have some little pattern to look at."

Mr. Neas points out that if there are too many details on everything, a room becomes fussy. "When too much is going on, you lose the point. However, like many designers with years of experience, I can close my eyes and see how a room will look when it's done, so I sense (as the design is developing) when there are enough finishing touches."■ —ELIZABETH H. HUNTER

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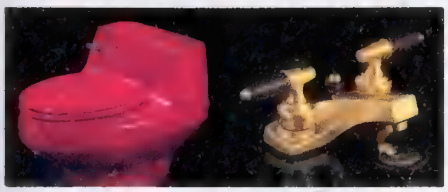
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TRAVEL

TO STAY IN A RUSTIC FARMHOUSE OR *RELAIS* IS TO FEEL THE INTIMACY OF PROVENCE





MICHAEL DUNNE

Bright painted shutters *(top)* and doors distinguish traditional Provençal houses.

The vast majority of Americans who "know" France often only know Paris and the Riviera. Without question the capital and the resort hold great attraction. But there's a completely different experience awaiting Americans who are looking for another facet of France, a France whose pace is *lente,* slow and easy; whose face is *privé,* not so public; and whose *goût,* taste, once acquired, isn't soon forgotten. That part of France is Provence. In its country sense of practical tradition there's a satisfying style of living that draws people back again and again.

While the term Provençal is used to describe the flair of a particular region of southeastern France, Provence actually extends from Marseilles to the east and the Camargue to the west. Farther east toward Toulon you come to the Côte d'Azur; farther west, Montpellier in Languedoc. But as anyone who has traveled through Provence can tell you, Provençal is descriptive of a style that is among France's provincial glories.

For one thing, Provence encompasses a startlingly wide range of topography for so small a region—really only a few hundred square miles. From the beaches of the Mediterranean one drives up into the hills and then into the hinterlands at the foot of the Alps—and many consider the Alps to be a proper part of the area. There's a quality of weather there to be found nowhere else in the world. Dazzling light and pure air have lured painters and photographers for generations, challenging their best efforts and skill to capture this country's ethereal charm.

Intimate hotels and inns

There is a regional appeal of traditional Provençal architecture in its farmhouses—its *mas, cabanes, bastides* and *oustaux.* These small dwellings are usually covered in the Roman style with half-rounded terra-cotta tiles. Their windows are designed to keep the mischievous mistral out of the house as well as the sometimes brutal heat of the summer months. A *mas* is a big farmhouse whose outbuildings have been incorporated under one roof with the primary residence. *Cabanes* are small shelters, originally intended to protect goatherds, which are now being converted into luxurious bungalows at many of the more posh resorts.

One of the joys of touring Provence is the opportunity to stay in these traditional farmhouses that are part of the nationwide association called Relais et Châteaux. Yes, the farmhouses are part of the system, but so are the châteaus, so the range of experience can vary widely. These intimate hotels, some with world-famous restaurants attached, are all owner-managed, scrupulously looked after and are constantly being examined and upgraded. Each *patron* of a *relais* (which best translates as "inn") is devoted to putting his or her personal stamp on every detail of the hotel's management from the arrangement of flowers in your room to the presentation of memorable *repas.*

Because each château and *relais* is substantially different, many travelers, French and American alike, devote their entire vacations to doing them all, one region at a time. The adventure is

(Continued on page 39)

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Cabin Craft Carpets

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TRAVEL

Continued from page 37

well worth the effort it takes to plan ahead. Remember, the month of August is tantamount to a national holiday in France and your reservation will compete with all the French travelers'. A year's advance booking isn't too soon to assure your place.

Recommended *relais*

Here's a brief description of some of the *relais* and châteaus House Beautiful editors enjoyed last year:

● **Auberge de Noves** between Avignon and Aix-en-Provence is a converted Provençal manor famous for its standards of Old World hotelier service. It has only 20 rooms. Its restaurant, run by André Lalleman, is considered among the best in France and Michelin's *guide vert* has awarded it two stars. *(See page 142 for some of M. Lalleman's superb dishes.)*

● **Oustau de Baumanière's** extravagant reputation for its restaurant is well substantiated. And its wine cellar is unexcelled. Michelin has given it three stars. The inn lies just below Les Baux, a village perched atop an astonishing escarpment of bauxite. The views of Les Baux from Oustau's romantic terraces at sunset are spectacular and not soon forgotten.

● **La Château de la Chèvre d'Or** is another beautifully situated inn. Its restaurant, (Michelin gives it a star) which gives the impression of being cantilevered over a cliff, overlooks Cap Ferrat to the south and Monte Carlo to the east. The inn, with six rooms, is nestled in the ancient perched village of Eze, a mere 20-minute drive from Monte Carlo, straight up and above the three *corniches*—the highways that twist their way at different levels along the beautiful Côte d'Azur.

● **La Mourrachonne** between Grasse and Mougins, Picasso's home, has but four rooms and a fabulous restaurant too. The hosts do the most beautifully arranged breakfast trays that are set out for you on your own private terrace. La Mourrachonne's special quality is the utter joy of French country cooking. Chefs Guy Tricon and Jean André bring their own personal style and art to preparing memorable meals.

(Continued on page 41)



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RELAX. IT'S SAMSONITE.

TRAVEL

Continued from page 39

(Michelin gives them a star as well.)

In Grasse you may want to stop to see the authentic 18th-century kitchen in the Fragonard Museum to give you some idea of how such regional culinary arts were *really* executed.

● **Le Cagnard** is another of the inns blessed with a magnificent view: the famous lookout of this 10-room *relais* is found again on the terrace. The hotel is about a mile and a half from Nice on the way to Vence, an area rich in abundant country produce. Lovers of modern art will appreciate the hotel's proximity to the world-famous Fondation Maeght (pronounced "mahg") and the inn called La Colombe d'Or with its collection of Impressionist art. St. Paul-de-Vence is a food lover's paradise. The village brims with tiny boutiques that specialize in all the herbs and spices the area is famous for. And, always a bargain, the bottles of extra-virgin, cold-pressed olive oil—less expensive here than elsewhere. Grasse is the perfume center of France and from early spring through midsummer, its flower festivals draw great crowds.

Famous chefs who teach

French gold medal chef Roger Vergé uses the first of his two restaurants, **Moulin de Mougins** (the other is the just-opened **Restaurant L'Amandier de Mougins**) as the scene for his cooking school L'École du Moulin. A week-long program of master classes with M. Vergé and other top-ranked chefs of Provence is being offered exclusively in America by The World of Oz. This is a deluxe vacation experience and includes lodging at a first-class hotel in Mougins. Fees, excluding airfare, run about $1,680 in low season; however the classes themselves, without accommodations, run $625 for five sessions. Write The World of Oz, 3 E. 54th St., New York, N.Y. 10022 for more information about the course.

Since the publication of her book, *Mastering the Art of French Cooking, Vol. I,* which she published with Julia Child in 1961, Simone Beck has been acknowledged as one of the greatest teachers of the classic French culinary tradition. Her school in Provence,

(Continued on page 43)



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The Spoiler





The Nouveau



The Temptation

Action RECLINERS BY Lane

TRAVEL

Continued from page 41

called Simca's Cuisine, runs for six weeks in the fall. She accepts no more than 10 students at a time and prefers to have them live at her house in Domaine de Bramafan. The classes, which last five days and six nights, cost about $1,000 (lodging, breakfasts and lunches included). During her career she has traveled and taught extensively throughout the United States, and her newest book, *New Menus from Simca's Cuisine* (written with Michael James), brings new insights into some of her favorite dishes. For information write Simca's Cuisine, Domaine de Bramafan, Chateauneuf de Grasse, 06740, France. *(See pages 00 for M. Vergé's and Mme. Beck's recipes.)*

The 28-year history of the Relais et Châteaux association is a fascinating one. It was born in 1954 as an eight-member chain and by 1957 had grown to a membership of 24. In 1963, René Traversac started the Châteaux Hotels, and eight years later Joseph Olivereaux assumed its presidency. The merged organization of Relais and Châteaux was established in 1975. In 1980 the group celebrated its 25th birthday and counted 290 members from 23 countries. Today, this exclusive group has 331 members in 29 countries.

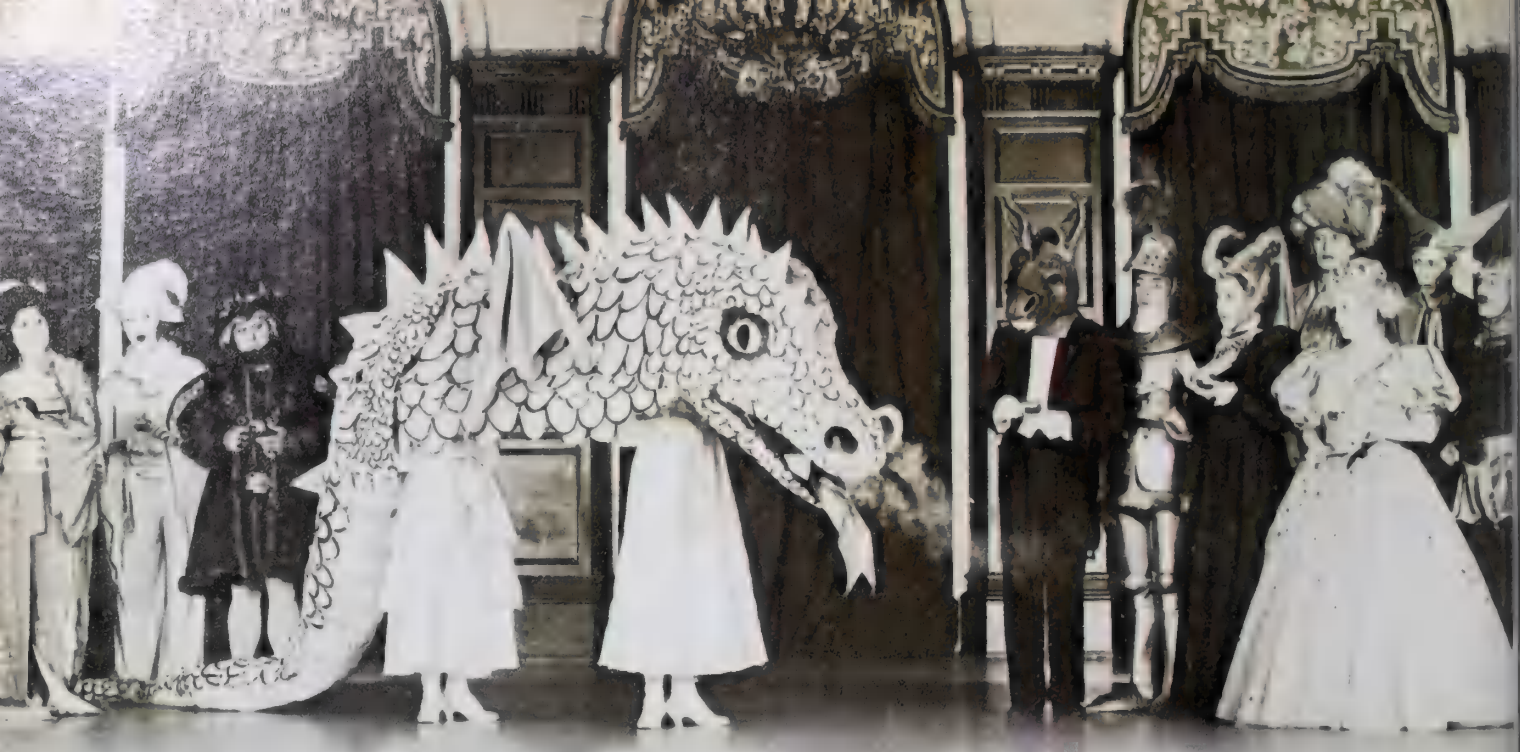
The membership includes 10 restaurants that have earned the exalted three-star Michelin rating—39 with two, and 49 with one star. In 1983 the San Ysidro Ranch in Santa Barbara, California joined the L'Ermitage Restaurant in Los Angeles in being elected to membership. Le Français Restaurant in Wheeling, Ill. and Far Horizons in Sarasota, Fla. are the only other two in America.

The little booklet, *Relais et Châteaux,* published each year at $3 a copy, provides you with everything you need to know about its members—addresses, telephone numbers, tariffs, a photograph of what the inn looks like, its amenities and a little map telling you how to find it. Travel agents everywhere have the booklet for sale or you can order it direct from the French Government Tourist Office, 610 Fifth Ave., New York, N.Y. 10020.

David B. Mitchell & Co. is the sole

(Continued on page 150)





In 1902, the Bedford Grove Costume Ball was the perfect place for a woman to sneak a cigarette.



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Fashions: Jon Haggins

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TOM YEE

INVITATION TO THE WEDDING

In this special section, we offer a toast—to quality, to gifts designed to last a lifetime. Perfect for the bride, our gift roundup is also a trove of timeless treasures for anyone with an eye to the future. ►

Champagne glasses *(each, left to right):* Patrician, $60; Antique, $50; Nancy, $50; Elegance, $65; Sommelier, $29.50; Metternich, $140; Montaigne Optic, $44; Prelude, $31.50; all at Tiffany & Co.

FOR PARTICIPATING STORES, SEE PAGE 70



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By J.G. DURAND


Shown : Fleury

INVITATION TO THE

WEDDING

Right: Treat yourself to evening hot chocolate served in an Imperatrice pattern cup and saucer, $30.50. Creamer, $41; sugar bowl, $55; Robert Haviland and Parlon Limoges for Jacques Jugeat. Stainless flatware, 5 pieces, $40, Yamazaki. Heart dish, $12.50, Marimekko for iittala. Opal vase, $42, iittala. Battenberg lace cloth, $125 (with 8 napkins), Cherchez. Heart wreath, Carlson/Kayla Design Assoc. *Below:* For an elegant, healthful breakfast in bed, serve yogurt, nectarines and granola in crystal champagne glasses, $36, Baccarat; pour coffee from a bone china pot, $90, into a cup and saucer, $27, Wedgwood. Winterthur silver-plate flatware, 5-piece set, $85, Reed & Barton Silversmiths. Bridal Lace sheets, Laura Ashley for Burlington. Antique pine bed, Evergreen Antiques. Birch tray, $55, Marimekko.

From breakfast in bed to evening chocolate: round-the-clock gift ideas





TOM YEE

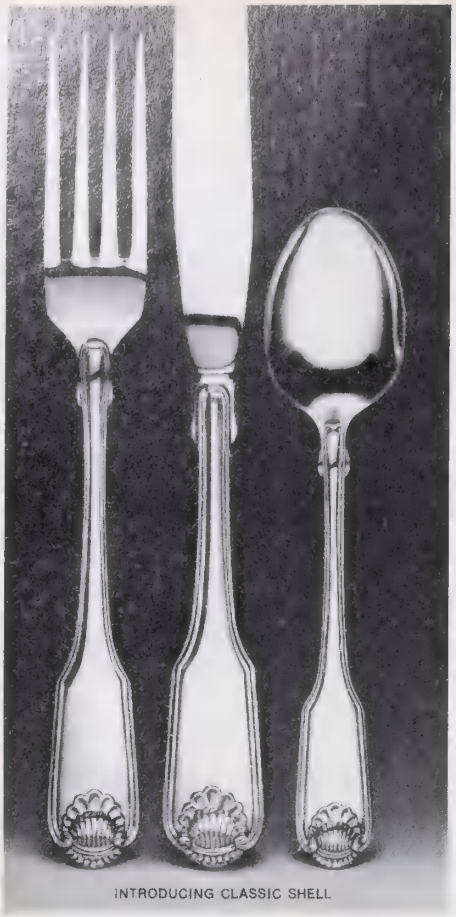


Fine china, crystal and silver turn a simple lunch or tea into a special occasion

Left: Lunch for two is made easier with Villetta China's two-of-everything set, including wineglasses, dinner and salad plates, $50. Ascot extra-silver-plate flatware, 5 pieces, $115, Ricci. Water glasses, $10 a dozen, Wheaton Fine Glass. Marble server, $10; mortar and pestle, $11, Lillian Vernon. Footed milk glass bowls, $25, Marimekko. White hearts, 4 for $22.50; bunny tureen, $16; bottle, $13.50; all Marsh Industries. Square dish, Arabia, $20. Wall cabinet, $525, Evergreen Antiques. *Below left:* After-match tea is served in a silver-plate pot, $310, Reed & Barton. Bone china cups, $24; Pickard. Silver-plate flatware, 5 pieces $115, Kirk Stieff. Cake stand, West Virginia Glass. Umbrella, Zip-Jack Umbrella Co. Garden chair, John Rosselli. *Below right:* With sprays of lilacs as a center wreath, the dinner table is set with Silkstone stoneware, 5-piece setting, $30, Franciscan. Hanover flatware, 5 pieces, $60; chargers, $35; salad plates, $18.50; all Wilton Armetale. Vase, $42, iittala. Crystal wineglasses, 4 for $20; Cristal D'Arques. Chairs, $570 each, Mike Bell Antiques. ►



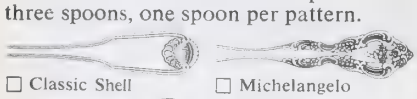




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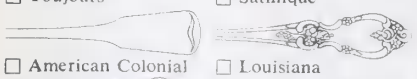
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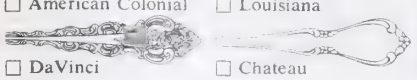
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INVITATION TO THE WEDDING



FLOWERS FOR THE WEDDING

Twenty ideas from top florists—from centerpieces to bouquets

Flowers go down the aisle with the bride. They're tossed over her shoulder at the reception. They're among her most personal expressions, especially when they're used to make the wedding reception mood festive and the dinner tables inviting. We've asked three top florists to share their wedding flower ideas—for you to use or adapt for your next special occasion.

From Sura Kayla of Carlson/Kayla Design Assoc., New York City:

1. Welcome guests with a heart-shaped wreath on the door—try one of fresh baby's breath (*see page 48*) or dried baby's breath mixed with bridal roses—they're creamy white with delicate pink centers.

2. Set a romantic mood with an all-white color scheme—white moiré table skirts, lace top cloths and a centerpiece of fat, ivory candles ringed with a wreath of baby's breath.

3. Clusters of black grapes make a wonderful centerpiece when displayed in footed silver bowls and decorated with tiny vials of wisteria, blue hydrangeas or blue pansies.

4. Drape an entryway, church aisle or buffet table with wisteria-vine garlands. To keep the blossoms fresh, cut them off and insert in water tubes, wire the tubes onto the vines and disguise with moss.

5. Create a centerpiece with water lilies or gardenias floating in a bowl.

6. Give your centerpiece romantic lighting by surrounding it with votive candles, set out on galax leaves or nestled in polished stones.

7. For a simple but eye-catching centerpiece, choose a variety of flowers in the same color—try white or, for an exotic look, choose flowers in a rare color such as blue or purple. In the blue family: delphiniums, grape hyacinths, Dutch spring hyacinths, hydrangea and cornflowers. In the purple range: odontoglossum orchids, Thai orchids and heather.

8. What do you do if your reception room has a high ceiling that requires tall centerpieces—but you still want guests to be able to see across the table? Try an arrangement of tall, flowering quince or magnolia branches—dramatic yet airy enough to permit across-the-table conversation. To balance the height of the branches, add long-stemmed lilacs and lilies at the base of the arrangement.

From Dennis Howe of Howe Floral Co., New York City:

9. Instead of a cloth canopy *huppah* at a Jewish wedding, create a natural version out of four 6-foot ficus trees by tying the tops of the branches together. Decorate with tiny white lights and baby's breath; set each tree in a white basket and plant white narcissus and cyclamen at the tree base.

10. Here's how to stage a boat reception: Deck the railings and mast with garlands of asparagus fern decorated with baby's breath. For centerpieces weighty enough to withstand the sway of the waves, fill square glass vases with black Japanese stones and purple and pink zinnias.

11. Pink peonies are splendid by ►



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WEDDING FLOWERS

Continued from page 50

themselves as a centerpiece. Also try mixing them with lilacs in a glassbubble bowl. To disguise the stems, submerge strands of ivy in the bowl.

12. For a beach or summer wedding, plant tulips or bulb plants in crystal bowls filled with sand.

13. Today, bridal bouquets are being created out of loosely wired flowers (cascading flowers have faded from popularity). And the flowers being chosen are unusual ones such as anemones, tulips, orchids, heather and field flowers. For a touch of white, try freesia instead of baby's breath.

14. At-home wedding advice: Let your florist scout your china cupboard—he may find the perfect container (perhaps a seldom-used silver coffee urn) that will make the wedding flowers more personal and eliminate the extra cost of renting vases.

15. Beware of overdoing the flowers, especially for an at-home wedding. Too many arrangements overpower the guests. Remember also that people do need a place to set down their drinks, so keep the coffee table free.

From Paul Gregory Bott of Twigs, New York City:

16. For a lush centerpiece that needs no arranging, set a flat of miniature daffodils in a low basket.

17. To create a garden feeling for an outdoor wedding or a reception in a tent, limit the flowers to potted plants, massed in the entryway and set on the tables. Try pink geraniums, marigolds or daffodils—and let guests take plants home after the reception.

18. For an especially fragrant centerpiece, fill an olive twig basket with potpourri and add small vases of cineraria and daisies.

19. Exotic centerpiece idea: Set an 18-inch monstera leaf in a 10-inch black glass bowl; add a half-dozen sprays of fuchsia-colored dendrobium orchids.

20. Let a grapevine wreath mark the perimeter of your centerpiece—a shallow bowl filled with narcissus and daffodils with the bulbs exposed; add grape ivy, baby pears and lady apples around the wreath's edge. ■

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INVITATION TO THE WEDDING



TOM YEE

Luxuries for the linen closet—from lacy pillows to crochet-edged towels

In the antique cupboard, top shelf (left to right): Pillows: Migration, $25 case only, Agnes Comar; Bridal Suite, Burlington; Stardust Lace, Fieldcrest; Migration, $35 case only, Agnes Comar. Shams: Stardust Lace, $28, Fieldcrest; Migration, $50, Agnes Comar; Lausanne, J.P. Stevens; Puntini, $135, Frette. *Second shelf:* Madonna Lace sham, J.P. Stevens; blue towel, $80, Frette; Whitehall sham, $23 pair, Atelier Martex; blue Comb Stripe sheets, $15 twin, Dan River; white towels, $50, Frette; Madonna Lace sham, J.P. Stevens. *Third shelf:* White towels, $14, Cannon Royal Family; pillow, $24, Burlington; neckroll and case, $45, Agnes Comar; white shams, $17 pair, Burlington; blue sheets, $6 twin, Thomaston Mills. *Bottom shelf:* Puntini sheets, $700 king, Frette; blue and white sheets, $460 king, Frette; towels, $14, Fieldcrest. *On the rocking chair back:* Whitehall pillow, $35, Atelier Martex; on seat, Religieuse pillow, $25 case only, Agnes Comar. *On the floor:* Ultra BedSack, $30 twin; Stardust Lace comforter, $64 twin, Fieldcrest; towels, $14, Fieldcrest. *On table:* Chloe Giftware mirror, $55; vase, $15; box, $22, Hutschenreuther Corp. White traveling case, Agnes Comar. Antique rocker, cupboard and table, Kentshire Galleries. Flowers, Carlson/Kayla Design Assoc.►

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REED & BARTON

INVITATION TO THE

WEDDING

Timeless gifts to serve both cook and host


1


2


3


4

1. Norelco's 6-inch wide Express Coffeemaker brews 1 to 4 cups, $29.95. Heart dish, $12.50, iittala. **2.** Store soup to nuts in red-lidded Modular Mates, $2.60 to $6.99, Tupperware. Wire mesh container, $6, Ad Hoc. Italian Ceramic tile by Monoceram. **3.** Decorated with 24-karat gold, this porcelain cookware goes from oven to table. 2½-quart soufflé dish, $18.50; 3-quart casserole, $35.50; 4-quart dome casserole, $45.50; Charles Sadek. **4.** Keep lemonade cold or coffee hot in this 1-liter thermal server, $32, Corning Designs. Heart-shaped iced-tea spoons, $18.50, set of six, Landes. Pewter tray, from Kirk Stieff Co.

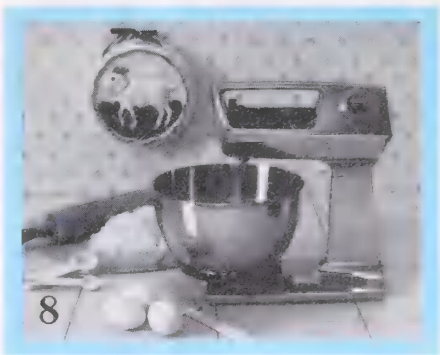
Beauty plus practicality— that's what makes these gifts so welcome in the kitchen

5. With this 6-quart electric wok, you can cook your Chinese specialties beside your chopping block. $110, Farberware. Rice bowls, $18, Zona Gallery. Wok utensils, 6 pieces, $21, Conran's. Wallpaper, $26.50, Prelude Designs.


5


6


7


8

6. Pretty enough to keep on the counter as canisters, these white glass jars add beauty to any cabinet or refrigerator. 4-jar set, under $25, Wheaton Fine Glass. **7.** Microwave safe, this pristine French White Hostess Set lets you serve an entire meal with style. $75, Corning Glass Works. **8.** Hamilton Beach's 9-speed mixer has a 1- to 10-minute timer to clock you mixing. Comes with 1- and 3-quart steel bowls, $130. ►

The intimate table—whether it's for letter writing or displaying flowers in the hall—makes a welcome addition



An end table with as much character as this one needn't just sit by a sofa—it can beautify a hallway, entryway or bedside. A classic country design, it has a 24-inch octagonal top and is 26 inches high. Comes in maple or birch. $200, Ethan Allen.



A pine desk might just inspire you to revive the fine art of letter writing. Ours has one drawer and is 40 inches wide, 24 inches deep, 36¾ inches high. $300, Ethan Allen.



A pull-out tray on this 29-inch-wide mahogany tea table makes balancing your teacup a simpler task. $500, Henredon. Bennington silver-plate teapot, sugar and creamer set, $320; 4-inch silver-plate tea caddy, $72.50, Oneida Silversmiths. Cleo White porcelain cup and saucer, $34; salad/dessert plate, $21, Haviland Limoges. ►

A tea table to grace the living room—or to station at the foot of a bed

TOM YEE

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When you first think of Wedgwood, you think of the Fine Bone China from England that sets the standard for the world. But Wedgwood dinnerware and crystal stand for even more than "a living tradition." Wedgwood stands for a way of life. A way of life that started almost three centuries ago. And has remained as proud, as beautiful, as satisfying as ever. Wedgwood. What a way to live.



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dinnerware pattern

Wedgwood

Wedgwood Bianca. The original early 19th century design is in full bloom in this lush adaptation from our inspired Williamsburg Collection. The 3-piece place setting, $122. Wedgwood crystal: Majesty, $26 a stem. (Suggested retail prices.) Wedgwood, 41 Madison Avenue, New York 10010.



Send $2.00 for our Traditional Catalog of heirloom clocks. Howard Miller Clock Co., Zeeland, Michigan 49464. **Howard Miller**

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The Villandry bombe chest evokes the splendor of the French Provincial Period with its serpentine shape, robust carving and authentic hardware. It is truly a magnificent chest, executed in the Henredon tradition of fine cabinetmaking. We invite you to send $3.00 for the Villandry catalog, including designs for living, dining and bedroom. Henredon, Dept. B53, Morganton, NC 28655.



Henredon

INVITATION TO THE WEDDING

Porcelain...to set the prettiest tables...



Decorated with spring flowers, Tivoli porcelain dinnerware has blossoms in peach, sky blue and periwinkle. Dinner plate, $17; salad plate, $12; cup and saucer, $18.50; teapot, $60. Dansk International Designs.

...And to serve dishes right from the oven



Perfect for baking, these white porcelain casserole and serving dishes have a brick-red decorative stripe. Oven-safe, they're $28.50 to $49.50 from Bing & Grøndahl Copenhagen Porcelain.



Pattern shown: Silhouette

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by J.G. DURAND

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INVITATION TO THE WEDDING

HOW TO CARE FOR STERLING SILVER

Growing up in the old South, a Georgian tells us, one's silver was always on the table. Heirloom sets made daily appearances, whether the fare was ham and grits or an elegant roast.

Today, with meals on the run and formal family dining gone with the wind, silver tends to be saved for special occasions. It needn't be, because one of silver's sterling virtues is its immense practicality—daily use only adds to its luster. Here, we offer silver care tips from the Sterling Silversmiths Guild of America:

- Sterling silver *is* dishwasher safe. Manufacturers do suggest removing it before the dry cycle, since water tends to stain any metal left to air dry.
- When using a dishwasher, don't load sterling and stainless next to each other. If the stainless touches, it may leave a mark on your sterling.
- Hollow-handled knives should be hand-washed; dishwashing may jostle them and cause the handles to loosen.
- Never place a rubber band around silver—it will leave a mark.
- If you have a large silver service and a small family, rotate the pieces so that all will be used and washed.
- If you hand-wash your silver, soak only a few pieces at a time to minimize scratching.
- Most people polish their silver twice a year. The best polishes remove tarnish and, in addition, have a tarnish-preventing ingredient.
- Keep your silver polish by the sink so you can touch up forks darkened by eggs or mayonnaise.
- If you don't use your silver often store it in a chest lined with a tarnish-proof cloth or in protective cloth bags.

For a booklet on "The 20 Most Asked Questions About Sterling," send 25¢ to the Sterling Silversmiths Guild of America, 600 Wyndhurst Ave., Suite 112, Baltimore, MD 21210.■



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INVITATION TO THE

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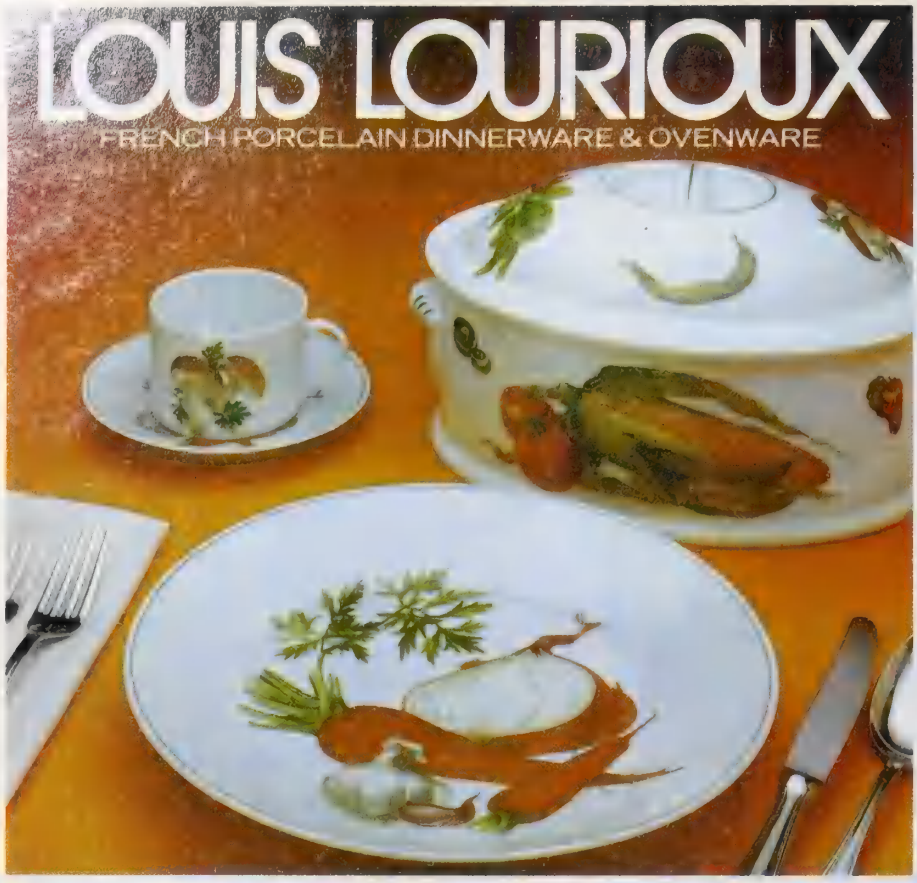
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INVITATION TO THE WEDDING



Decorated with blue and white bas-relief flowers, this bone china coffee service brightens the breakfast table. Coburg by Villeroy & Boch is $98 for a 5-piece place setting; coffeepot, $90; creamer, $36; sugar dish, $49.

A salute to cherished tradition: settings of fine porcelain



Ideally suited for an English hunt breakfast or elegant tea, this Quail service has a porcelain teapot, creamer and sugar dish all modeled in bird shapes; feather-decorated plates have cobalt blue, red and gold coloring. 9-piece set, $1,500, Royal Crown Derby. ►

by Wheaton

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The Cotillion Pattern illustrated above and others are available in better Department and Gift Stores Everywhere Wheaton Fine Glass Millville, NJ

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INVITATION TO THE WEDDING

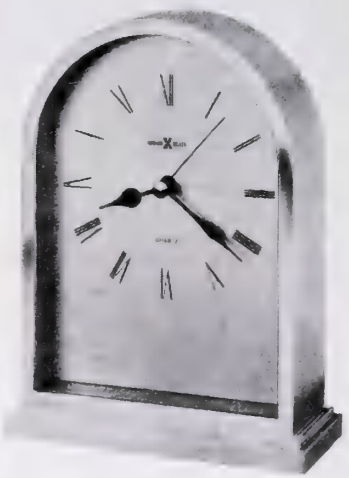
Antique of the future: A damask-covered camelback sofa



Part of the 18th-century Chippendale collection, this camelback sofa has scroll arms and carved cabriole legs. Covered in a 55 percent rayon/45 percent cotton damask, it's $895 from Clayton Marcus Co.

The keepsake clock for timeless quality

Perfect for a mantel, this cordless quartz battery-operated clock has a satin brass finish and comes with a brass plate that can be monogrammed. $85, Howard Miller Clock Co. ►



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TO THE
WEDDING

STORE GUIDE

For shower- and wedding-gift inspiration, look for this "Invitation to the Wedding" poster at fine stores listed below. Many of their choices will be similar to those shown on pages 45-68, but you may not find every product in every store. Watch your local press for additional information about appearances by House Beautiful staff and special events coming to these locations and selected branches.

B. ALTMAN & CO., NEW YORK, NY
Join the House Beautiful staff in New York, April 16, for special "Invitation to the Wedding" decorating events. Complete bridal registry services. Eva Dunn, director. For more information call (212) 561-6979.

J.L. BRANDEIS, OMAHA, NB
Celebrate "Invitation to the Wedding" with a House Beautiful editor, April 28 and 29, at select Brandeis locations. For more information call (402) 399-6515.

BREUNER'S, SAN RAMON, CA
Join a House Beautiful editor at Breuner's, April 21 through 23, for "Invitation to the Wedding" festivities. For details call Moira Halligan (415) 527-6465.

CRISTALLERIES, HOLLYWOOD, FL
See display ideas designed to spark your gift-giving imagination for the wedding couple. For more information call (305) 966-0888.

FREDERICK & NELSON, SEATTLE, WA
Plan to attend "Invitation to the Wedding" festivities in May, downtown. Complete bridal registry services. Marta Jannsen, director. For more information call (206) 682-5500.

ELLISON'S, FORT WORTH, TX
Find creative ideas for gift-giving suggestions. For details call Don Tate (817) 731-8666.

FREEDMAN'S, SOUTHPORT, CT
Visit Freedman's for special displays and professional advice to guide you in buying the perfect wedding present. For more

information call Myron Freedman (203) 255-6161.

G. FOX & CO., HARTFORD, CT
Join G. Fox & Co. in May for their special "Invitation to the Wedding" events. Complete bridal registry services, Evelyn Petosa, director, (203) 522-1920.

HESS'S, ALLENTOWN, PA
You're invited to Hess's Annual Bridal Breakfast Show, April 23, downtown store, with a fashion show, panel discussion with industry experts, decorating seminars and House Beautiful's slide program. Bridal services in all 27 locations. For more information call Della Herbert (215) 435-8471.

HIGBEE'S, CLEVELAND, OH
See creative ideas on presents to buy the wedding couple in House Beautiful's "Invitation to the Wedding" slide program. Complete bridal services. Pat Hansen, director. Call (216) 579-3313 for dates and locations.

J.B. HUDSON JEWELERS, MINNEAPOLIS, MN
Visit J.B. Hudson's windows and special displays for creative gift-giving ideas. Complete bridal registry service. For additional information, call Dorothy Fant (612) 375-3431.

JOSKE'S, POST OAKS, TX
Find ideas and presents at Joske's and in House Beautiful's "Invitation to the Wedding" slide program. For dates and location call Mary Rae Dwyer, (713) 439-5179.

KANE FURNITURE, ST. PETERSBURG, FL
Display ideas designed to spark your gift-giving imagination. For more information call Lee Oyler (813) 521-3711.

KORNMEYER'S, BATON ROUGE, LA
May is House Beautiful's "Invitation to the Wedding" month at Kornmeyer's, with special displays and creative gift-giving ideas. For details phone Peter Bahlinger at (504) 926-0137.

KUNZELMANN-ESSER, MILWAUKEE, WI
Find good ideas about presents to buy the wedding couple in House Beautiful's "Invitation to the Wedding" slide program. Call Terry Kahn, (414) 671-6600, for dates and location.

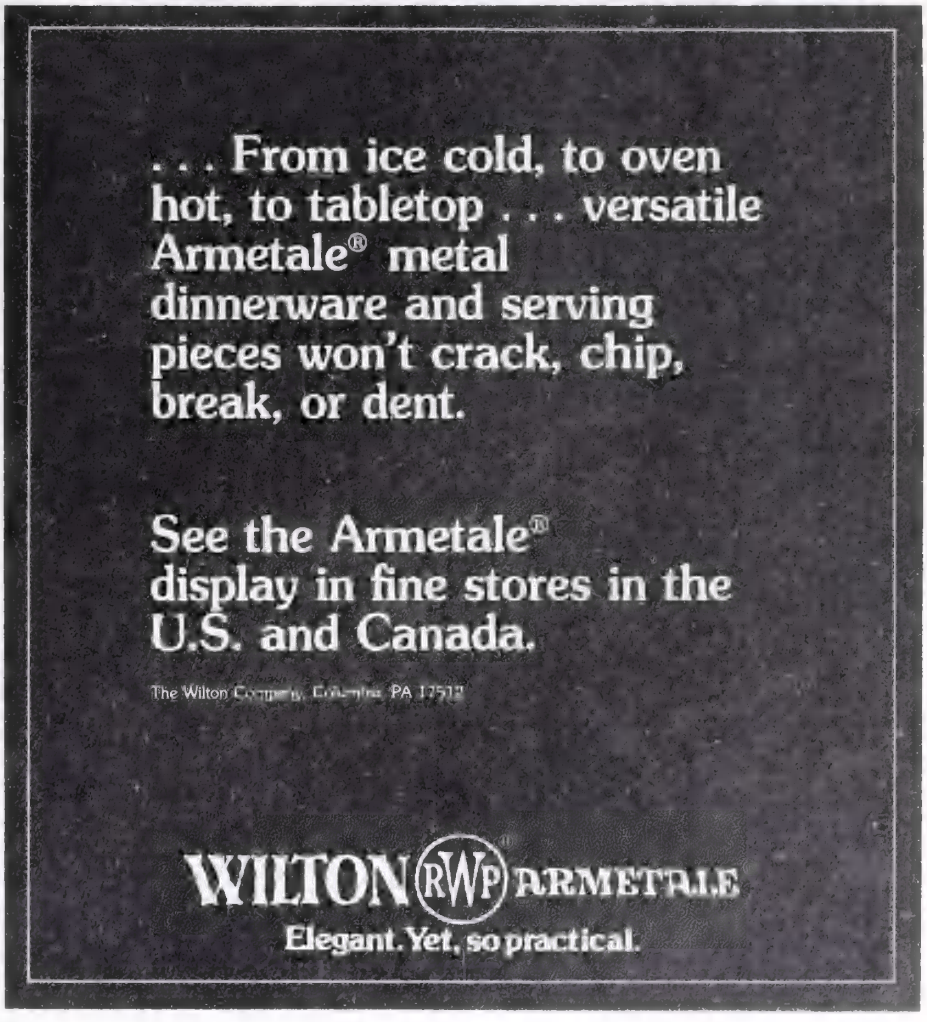
LEVY'S, TUCSON, AZ
Let Levy's helpful staff guide your gift-giving decisions for this wedding season. For more information call (602) 882-3111.

MAIER & BERKELE, ATLANTA, GA
See Maier & Berkele for table setting ideas and consult with Mary Richardson, bridal director. For more information call (404) 261-4911.

JORDAN MARSH, BOSTON, MA
Celebrate "Invitation to the Wedding" with House Beautiful and Jordan Marsh in June. For dates and locations, call Jean Glendon, bridal registry, (617) 357-3687.

MARSHALL FIELD, CHICAGO, IL
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INVITATION TO THE
WEDDING

Continued from page 71

River Oaks May 3 and 4 for special "Invitation to the Wedding" activities. Call Bridal registry manager Susan Perschke for more information: (312) 781-4337.

PIZITZ, BIRMINGHAM, AL
Beautiful weddings begin with Pizitz bridal experts and the House Beautiful staff at "Invitation to the Wedding" events in May. For dates and locations call Barbara Palmer, (205) 252-0311.

SANGER HARRIS, DALLAS, TX
Find helpful ideas for creative gift-giving for the wedding couple at Sanger Harris in May. For more information call (214) 749-2020.

SCHREIBMAN'S, PEPPER PIKE, OH
Visit Schreibman's special displays for unique gift-giving ideas. Bridal registry services, Bethe Schreibman-Gehring, (216) 831-4082.

SHAIVITZ FURNITURE, BALTIMORE, MD
Gift-giving help is here from a professional staff, along with tantalizing displays to spark your imagination. For details call (301) 744-7444.

STIX BAER & FULLER, ST. LOUIS, MO
Join House Beautiful and Stix Baer & Fuller in celebrating "New American Style," April 26 through 28. For more information call Mary Dewe (312) 854-0600, bridal registry director.

STRAWBRIDGE & CLOTHIER, PHILADELPHIA, PA
Celebrate "Invitation to the Wedding" with House Beautiful at Strawbridge & Clothier in May. For dates and location call Virginia C. Richards, gift registry, (215) 629-6786.

SUNILAND, HOUSTON, TX
Find special displays and professional advice to assist you in buying the perfect wedding present. For details call John Tapner, (713) 780-9770.

N. THEOBALD INC., INDIANAPOLIS, IN
See Theobald's special "Invitation to the Wedding" displays for creative gift-giving ideas. For details call Bob Hardesty (317) 844-3927.

WOODWARD & LOTHROP, WASHINGTON, DC
See creative displays to help spark your gift-giving imagination for the wedding couple. For more information call Gigi Warren, bridal registry, (202) 347-5300.

Z.C.M.I., SALT LAKE CITY, UT
See display ideas designed to spark your gift-giving imagination for the wedding couple. For bridal services and other information call Erna Walker, (801) 321-6179. ■

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Winston Lights	11	0.9
Marlboro	16	1.0
Salem	14	1.1
Kool Milds	11	0.9
Newport	16	1.2
Carlton Kings	**Less than 0.5**	**0.1**
Carlton Menthol	**Less than 0.5**	**0.1**

	TAR (mg/cig)	NICOTINE (mg/cig)
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
Salem 100's	15	1.1
Marlboro 100's	16	1.1
Carlton Box 100's	**Less than 0.5**	**0.1**

100's: 4 mg. tar, 0.4 mg. nic.
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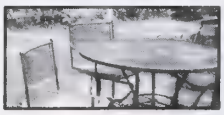
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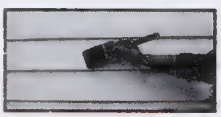

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FLOWERS THAT BLOOM IN THE SPRING



By KEN DRUSE

That dynamic trio—peonies, irises and poppies—is a late spring showstopper any gardener can grow. Such plants thrive and bloom with little care and provide cut flowers for the house. However, these great blooming perennials are usually planted late in the growing season (irises in August, peonies and poppies in the autumn), but many container-grown perennials can be purchased and planted now.

Blue-and-white gardens

Designing the border of a flower garden is challenging. It isn't just a matter of collecting your favorites. Plants must be chosen for time of bloom, arranged by height and, very important, selected to create the most pleasing color combinations. Some gardeners find that limiting color to shades of just one or two hues is an easy way to guarantee success. By avoiding complex color schemes, there is less risk of ending up with a garish crazy quilt of flowers.

Blue and white is a popular color combination for both indoor arrangements and outdoor flower gardens. A border of just blue-and-white flowers is sometimes called the day-and-night garden—not only because of its daylight whites and midnight blues, but also for the times the garden is enjoyed. The blue colors look especially bright early in the day, and a background planting of heavenly blue morning glories puts on an incredible forenoon performance.

After dusk, the whites come into their own: The morning glories have long since faded, but the white blossoms of the moon vine, interspersed with the morning glories, unfurl to take their place. The blue flowers look almost black in the night, and the bright green foliage recedes to become a monotone background for the white phlox, daisies and impatiens that glow in the moonlight.

Jack Aprill, a landscape designer and founder of the Leaming's Run Botanical Gardens, cultivated a blue-and-white border on the grounds of his Cape May, N.J., garden. He calls it his evening garden. "It's perfect for the working couple who want a planting to enjoy before and after work."

The blue-and-white garden should be placed near entertaining areas. Grown adjacent to the patio, it presents a lovely vista during intimate breakfasts and after office dinners. Guests can share the magic of the evening as it transforms the bicolor garden into a bewitching place, where white beacons illuminate the landscape.

Spring garden checklist

- Get ready to move houseplants to their summering place. Don't expose them to strong winds or sun.
- Fertilize herbaceous perennials, ones that produce new foliage from the ground each year.
- Get rid of spent flower blooms on annuals. Cut faded flowers from rhododendrons, laurel and lilac.
- Trim lupines and delphiniums after they bloom.
- Tomatoes should be set into the garden early this month. Provide stakes for the plants to grow on as they progress in their development.
- Put out Japanese beetle and gypsy moth traps. They really work.■



Boxes shown slightly smaller than actual size.

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Porcelain Boxes have been collected since the early 18th century. Above is a rare Antique Meissen Porcelain Box, circa 1725, currently appraised at $18,000

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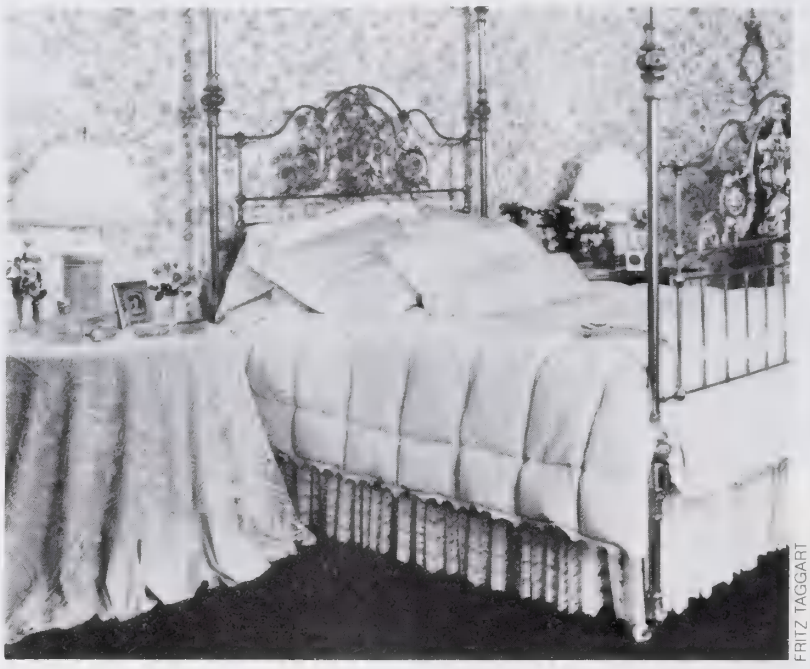
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TIME FOR YOURSELF

Turn your bedroom into a private sanctuary for relaxation and revitalization at day's end

By JOANNA BROWN



FRITZ TAGGART

That small wedge of time which falls between the end of a busy day and the beginning of a busy night—how can we maximize it so we can restore and refresh ourselves for the evening that's ahead of us?

There are some simple methods of speedy regeneration, as I learned recently from Leslie Kenton, author of what's been called "the thinking woman's beauty book," *The Joy of Beauty* (Doubleday). Ms. Kenton is health and beauty editor of the British magazine *Harpers & Queen,* and is a director of England's National Association of Health.

"What one wants to do," she explained, "is turn the bedroom and bath area into a kind of sanctuary—pull down the shades, take the phone off the hook, and put some Bach or Vivaldi on the stereo. I suggest baroque music because it has a particularly soothing, integrating effect, and the purpose here is to create surroundings that will be totally relaxing—no interruptions, no distractions. You have a lot to accomplish, and not much time."

I had given her the challenge of a half hour in which to work this magic, on the theory that although on most evenings we shift gears without a minute to spare, for special occasions, when it's important to be at our best, we do allot ourselves extra time for preparation—but not all that much!

"Start by washing your face while filling your bath with very warm water. When the tub is full, depending on the effect you want, put in six or seven drops of an essential oil."

Leslie Kenton devotes an entire chapter of her book to the subject of "aromatherapy," the art and science of using essential oils—there is much research showing that different plant essences can have different and profound effects on the nervous system. For this reason, she believes that everyone should have a library of essences. After talking with Ms. Kenton I went to a pharmacy to collect a few essential oils so that I could try some of her recommendations. Having barely begun experimenting, I am as yet no judge of their efficacy, but they do make my bedroom and bath smell wonderful.

However, there's much more to it than meets the nose, according to Ms. Kenton. "If you want to be especially alert," she says, "try carnation or neroli. If you're feeling particularly tense, lavender or rose will help relax you. To get rid of anger, use ylang-ylang. Or if you're meeting a man who is the most divine thing in the world, you'll want jasmine.

"Once you have selected your oil, get into the tub and soak. After a couple of minutes—you should feel really warm by now, almost uncomfortably hot—let half the water out and turn on the cold. Lie back again and gently move the water about with your hands, mixing the cold and hot so that you never feel chilled. By the time the tub is filled again, you will be revitalized—and not at all cold!

"Now get right out of the tub and wrap yourself at once in a big towel or terry robe. A very important part of hydrotherapy is keeping warm. Once you are snugly and warmly wrapped, lie down on your bed and spend from 10 to 15 minutes totally relaxing your body. Once you get the hang of this relaxation technique, it becomes so efficient that you can go from tense wakefulness to profound relaxation in just a few minutes.

"I describe the technique in detail in my book, but basically it consists of focusing your mind on relaxing every inch of your body, from your feet to your face, your tongue to your tummy. Concentrate on each part, starting with the feet, as you say to yourself, 'My

(Continued on page 82)

DO YOU SEE YOUR MOTHER IN THE MIRROR?



True, you've always enjoyed being told, "Aren't you lucky to have your mother's beautiful eyes" or "You and your mother have the same wonderful smile." It's flattering to have people mention the family resemblance. Your mother's an attractive woman and you think she looks terrific for her age. But she is, after all, years older than you. So it's a bit of a jolt to look into the mirror one morning and hear your inner voice say, "You're beginning to look just like your mother."

Before anyone else (your husband perhaps) voices the same sort of comment, discover the secret shared by younger-looking women in many countries around the world, the secret of a mysterious beauty fluid that can help you look younger. In the United States this remarkable beauty fluid is known as Oil of Olay.®

The very first time you experience Oil of Olay, you'll recognize that it's remarkable. This delicately rich balance of tropical oil and precious emollients is similar to the natural fluids plentiful in younger skin... fluids that must be in proper balance for you to look as young as you can. Oil of Olay penetrates quickly, instantly beginning to work with nature to help replenish those vital fluids and bring them back into equilibrium. Watch the skin-cherishing fluid disappear into your skin. You'll feel a satiny softness, a silken smoothness as dryness is eased away. And, one of the things you'll appreciate most about the remarkable beauty fluid, there's never a trace of greasiness. You'll see a fresh radiance return, a healthy-looking glow out of the past. Sooner than you'd think possible, those little wrinkle lines that make you look older than you like virtually begin to fade from view.

Of course, it's a pleasure to see a younger-looking you reflected in your mirror. But it's also nice to know that the change you see is apparent to other people as well. Who do you suppose will be the first to comment on the difference? Maybe it will be your mother herself! Will you keep your secret or share it with her?

When does the mysterious beauty fluid fit into your life? If you're like millions of younger-looking women around the world, you'll make Oil of Olay an integral part of your daily beauty ritual. Lavish the beauty fluid over your face and throat first thing in the morning after washing or cleansing, to help replenish your skin's reservoir of natural fluids. Again last thing at night, to let your skin sleep for hours in a misty, moist climate of its own. Again any other time your skin feels dry or uncomfortable... after sunbathing, when you've been exposed to too much air conditioning or if you've been spending a lot of time outdoors... gentle the beauty fluid over your face and throat to help maintain your skin's delicate fluid balance.

Knowledgeable women in countries around the world know that Oil of Olay is remarkable under makeup. Join them. You'll find cosmetics sleek on easily and evenly in seconds and remain fresh-looking for hours. On those days you choose to go barefaced, with no makeup at all, Oil of Olay alone imparts a radiant glow.

Look into the mirror. Certainly it's nice to have inherited your mother's beautiful eyes and wonderful smile. But if you honestly think you're beginning to look too much like her too soon, this is the moment for you to discover the secret of Oil of Olay to help you look younger.

BEAUTY SECRET

After you've shampooed your hair and wrapped your head in a towel turban, take a moment to gentle Oil of Olay® Beauty Fluid on your face and throat, right up to the hairline. Remember how nice it is to be kissed on the nape of the neck?

Continued from page 80

feet, knees, etc. are getting heavier, warmer, sinking into the bed. My feet are warm and heavy and floppy.' After each part of your body has received the instruction to relax, say to yourself, 'My body is totally still, heavy, quiet and relaxed, warm and peaceful.' At this point you are ready to count backward from 10 to one, saying with each number, 'I am sinking deeper and deeper into a state of warm relaxation, deeper and deeper.' After you get to one, stay in this peaceful mode enjoying the calmness you feel throughout your body. Then when you are prepared to get up, say to yourself, 'My eyes will now open, and I will get up feeling alive and refreshed.' Don't be discouraged at first if you end up not feeling totally relaxed—the technique still brings benefits, and the more you do it, the easier it will become. But remember not to try to *do* anything—you should just let it happen."

Naturally, as soon as possible, I turned my bedroom into a sanctuary a la Ms. Kenton. But before I got into the tub, I decided to add a little extra to the regime and try out a face mask. Because it's so sheer and goes on so neatly, I used Lancôme Masque No. 10, a hydrating gel that tingles pleasantly and smells as green as the seaweed extracts it contains. Best of all, it's so gentle that I was able to smooth it around my eyes, and Lancôme suggests that before an evening out, it can be used just on the eye area to reduce any puffiness.

Once my mask was in place, I slipped into the tub, where I was amazed to discover that letting the cold water in really didn't make me feel cold, but in fact was delightfully stimulating. The next surprise was the relaxation exercise I had feared might make me fall asleep or at least become drowsy. But relaxed as I was, when the exercise was finished, I was wide awake, completely [illegible] and ready to begin my evening. And to top it off, the whole experience took less than half an hour. Leslie [illegible]'s recipes had met the challenge—and now I was in much better shape to [illegible] mine!■

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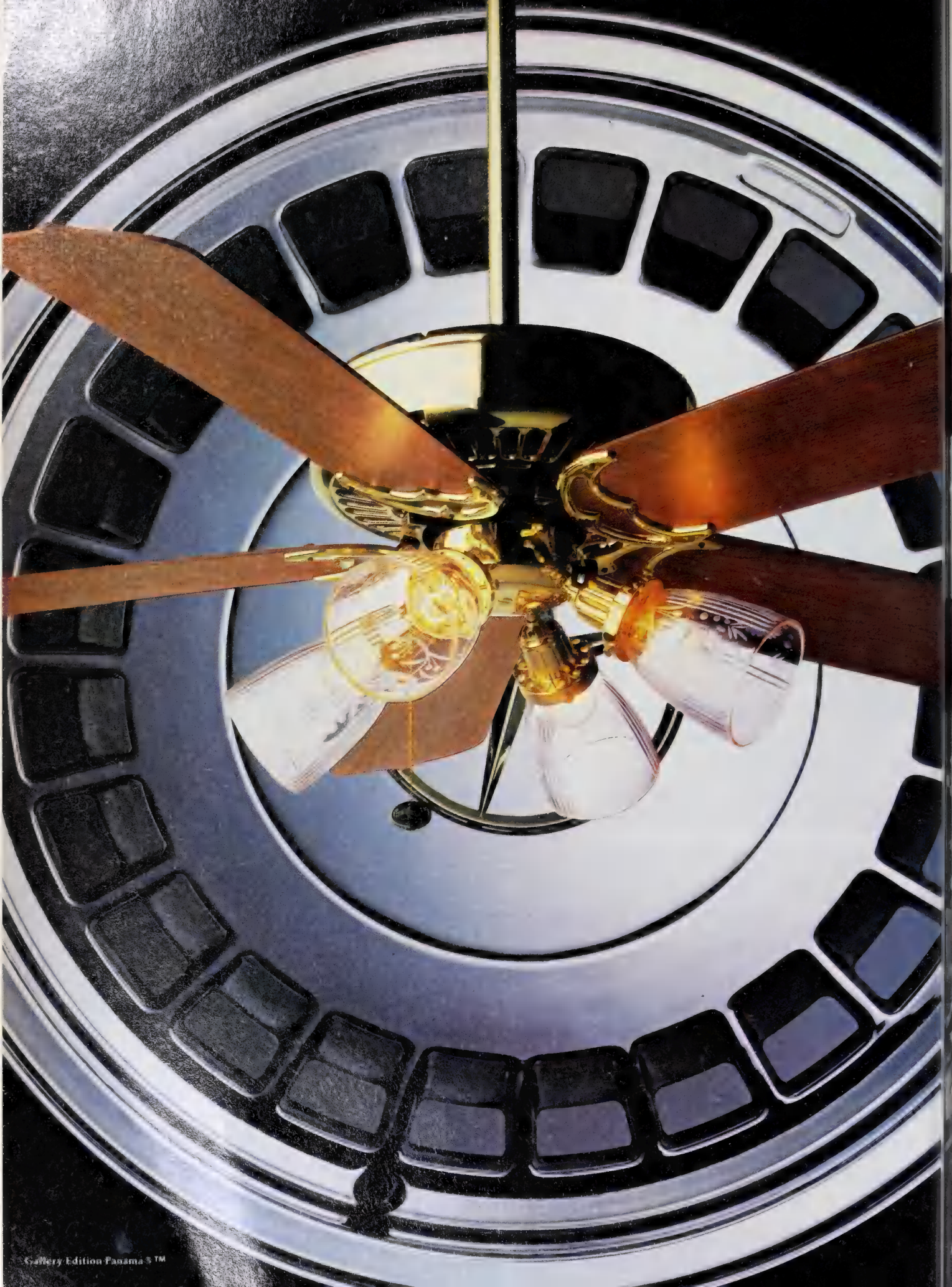


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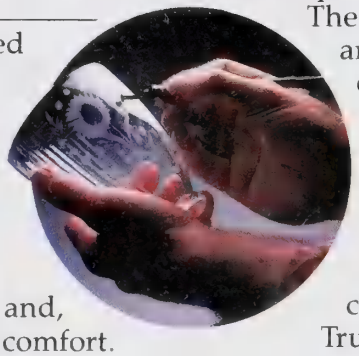
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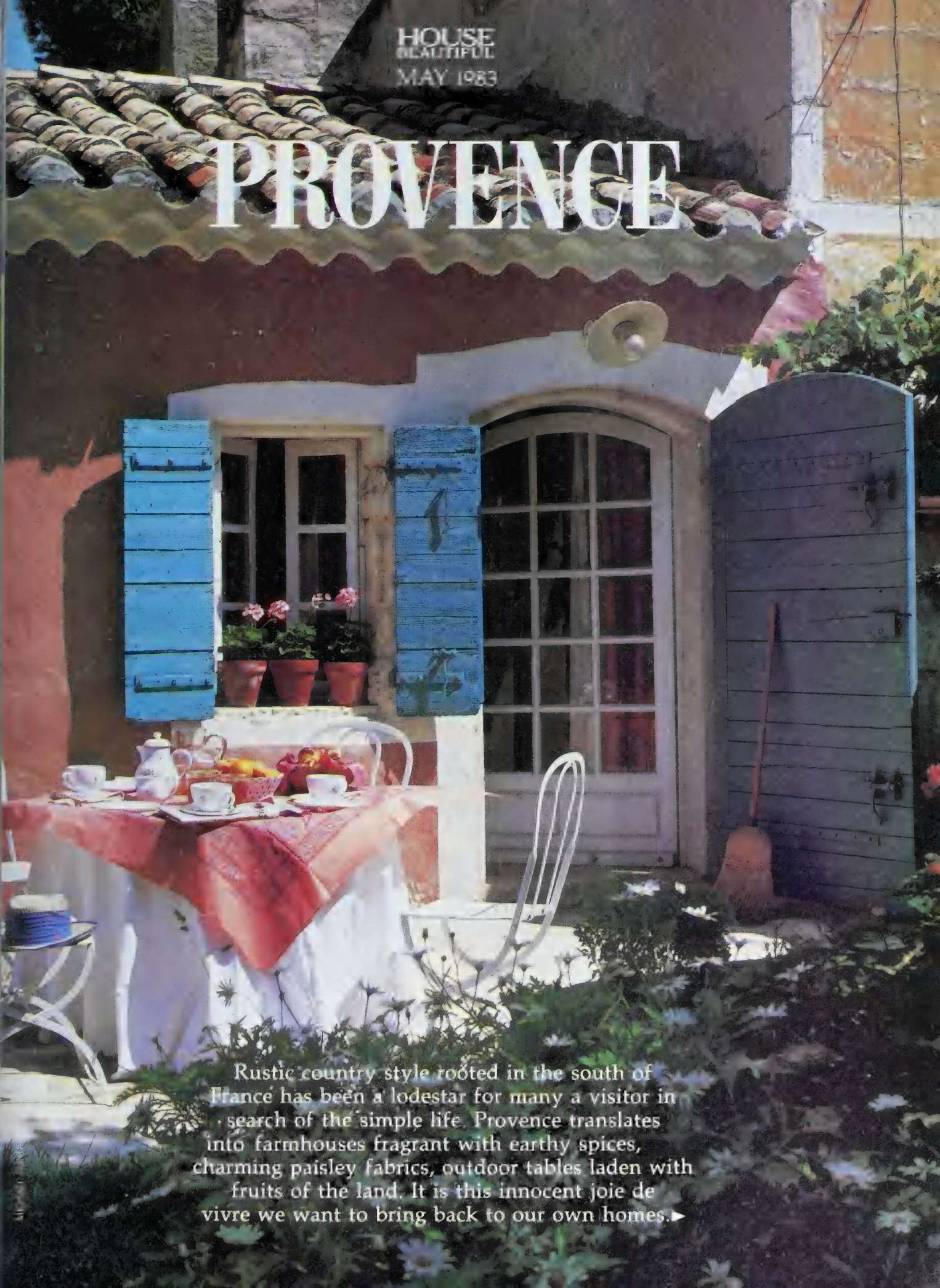
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PROVENCE



Rustic country style rooted in the south of France has been a lodestar for many a visitor in search of the simple life. Provence translates into farmhouses fragrant with earthy spices, charming paisley fabrics, outdoor tables laden with fruits of the land. It is this innocent joie de vivre we want to bring back to our own homes.►

PROVENCE

By JANE GENIESSE

Panorama of provincial life: medieval walled villages and glowing tile roofs, handpainted earthenware, fresh produce and simple cuisine

TO absorb the special visual magic of Provence is to drive past lavender fields, orchards of espaliered pear trees and hillsides dappled with the omnipresent yellow genêt bush. It is to walk through country markets and sample fresh produce, artfully displayed. Above all, to view Provence is to understand the spirit of provincial life, to witness firsthand the source of rustic design.

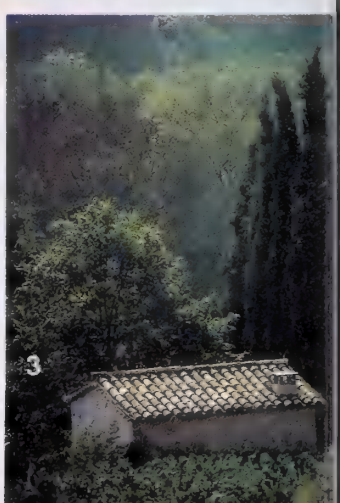
An image captured on an Impressionist canvas, Provence is a way of life—older than the olive groves planted 2,500 years ago by the Greeks, as newly fresh as the scent of wild thyme and rosemary.

The pace slows. Under blue skies and endless sunshine, life becomes uncomplicated. One loves the simplicity of this southern French land that embraces such variety. From the marshes of the Camargue, where ospreys mingle with storks and wild white horses roam the flats, to the northern ranges of the Baronnies mountains, Provence is a study in contrasts. The Rhône and Durance rivers flow through a land dotted with Roman ruins, ancient fortresses, busy cities like Avignon and Aix, or sleepy towns like St. Rémy and Roussillon.►



2





3

The sights of Provence: *(1)* A display of regional wines and olive oils. *(2)* The ever-present outdoor café. *(3)* The tile roof of a *mas*. *(4)* The clock tower of Roussillon. *(5)* Exquisite faience turned and painted by hand at the Atelier de Ségriès in Moustiers-Sainte-Marie. *(6)* Dramatic cliffs of Les Baux. *(7)* Tantalizing desserts from Les Santons Restaurant, Moustiers. *(8)* Inside a typical market. *(9)* A table ready for candlelight dinner outdoors.

PHOTOS: 1, 8, GUY BOUCHET; 2, 4, 5, 7, 9, MICHAEL DUNNE; 3, ELYSE LEWIN; 6, JEREMY LES BREX















PROVENCE

THE provincial style has always struck a sympathetic chord in American hearts. Instinctively, we are attracted to the honesty and spontaneity of the rustic tradition. The desire to make life more manageable, more true, makes us wish to extricate ourselves from the baggage of pretentious design—or perhaps there is something about our own pioneer beginnings that has confirmed a longstanding affection for this relaxed look, as cheerful as it is uncontrived.

The rush seats, light finishes and simple hardware of country furniture appeal to our sensibilities. In fabric, small patterns in gay colors captivate us. Tableware made of faience comes in whimsical shapes and designs that repeat images used for generations in a comforting design continuity.

We are utterly at home with the joyous spirit of whitewashed walls, painted wicker and a cool green garden brought indoors. The simply-furnished interiors shown here are from a farmhouse—one among thousands that dot the countryside and that are known as *les mas* of Provence. Often 200 years old or more, these modest dwellings are perfectly adapted to a climate that either blazes with sun or blows the relentless mistral wind for days on end. Outside, the roof is shallow and sloping, decorated along the eaves with a frill of inverted tiles known as *genoise*. Thick stone walls are coated with a pink *enduit* or glazed stucco; low doors and shuttered windows are slightly arched and vary in size—peasants built them without standardization, simply to suit themselves.

Inside, the main room characteristically features an enormous fireplace which, like the thick clay tiles on the floor called *tomettes*, is also typical of the region. The French country housewife took pride in her carved *panetière* or bread cupboard (shown opposite, hanging to the right of the door). She would also have owned a *pétrin* or dough box shaped like a covered trough over a wooden bench and at least one large armoire or freestanding closet, as there were none built into these simple farmhouses.►

Opposite: Interior of one of the farmhouses with red tile roofs known in Provence as *les mas*. *Right:* Such superb examples of 19th-century French wicker as these have now become collectors' items and are exceedingly rare. *Bottom left:* A charming French provincial table is loaded with the fragrant herb toiletries that the region is known for. *Bottom right:* A porcelain tub brims with scented bubbles, inviting refreshment after a hot day.







GUY BOUCHET

FOR MORE DETAILS SEE PRODUCT INFORMATION

Rustic tradition is housed in les mas, *simple dwellings built by peasants more than 200 years ago*

PROVENCE

FOOD is treated in Provence just as it is everywhere in France—with respect, even veneration. The region offers a cuisine pungent with herbs and the use of oils made from more than 60 varieties of olive trees. The owner of this kitchen is as serious a chef as her impressive *batterie de cuisine* indicates. Her house—much larger than the typical *mas*—dates back to the 12th century. *(For more on southern French cuisine, see pages 137–143.)*

That magnificent dishes could evolve from what were often inferior ingredients in the hands of a poor people trying to wrench a livelihood from a harsh climate is reason enough to esteem Provençal cooking. André Lalleman, owner of the Auberge de Noves, eight miles south of Avignon, explains how the people's very poverty sparked culinary invention:

"Today we have much better products to work with. It is no longer necessary to subject meat to days of marination in order to make it digestible. But long ago, it was a different story. Take bouillabaisse, for example. It was a typical fishmonger's dish, made from fish that couldn't sell because it was ugly or too small or too bony. So on the beach, in a great copper kettle, they boiled this fish in sea water to create a stew."►

Bunches of dried leaves, lavender, garlic, thyme, mimosa—even dried nettles—hang from the rafters of this large country kitchen. The owner's copper pots, old bottles and pottery are all from the region. Her baskets were bought from gypsies in the Camargue or purchased in Valabrèques. Baskets are housed in a 19th-century cabinet whose windowed drawers hold envelopes of seeds and wheat.





MICHAEL DUNNE



PROVENCE

NO family understands the region better than Charles Deméry and his children Christiane, Jean Pierre and Papou *(whose farmhouse appears on page 87)*. All share in the work of their family-owned business, Souleiado, which manufactures the cheerful cotton prints that have swept the United States in recent years. Widely available here under the name of Pierre Deux, these fabrics are stamped, varied, mixed and matched from a remarkable collection of over 40,000 blocks stashed in the attic of their factory.

"They are the force!" asserts Charles of his children, who practically grew up in the late 17th-century building housing the Souleiado enterprise in Tarascon. From their earliest years his children were familiar with production methods and as soon as they were old enough took active roles in the family business.

The name of his company, according to Charles, is a Provençal word meaning "a ray of sunshine bursting through the clouds." Its actual history is equally romantic. In the 17th century, the yard goods of paisley and stylized flowers that were imported from India enjoyed a wide vogue in France. In particular, these fabrics found favor with the aristocrats of Louis XIV's court. They were quickly imitated domestically, yet the king's minister evidently decided to withhold approval of this fledgling industry. In 1686 a royal decree actually banned both the importation and the manufacture of the popular "painted fabrics." However, it was easy enough to smuggle fabric across the border; soon interpretations of Indian patterns were coming from the Provençal cities of Orange, Avignon, Tarascon and Aix. But companies like Charles Deméry's, founded around 1740, had already created a look of their own and an appreciative following. Today Souleiado is able to continue this tradition because the company held on to the precious hand-carved blocks designed two centuries earlier. ■

[illegible] Geniesse, a Washington-based journalist, specializes in the decorative arts. She is currently working her second novel.

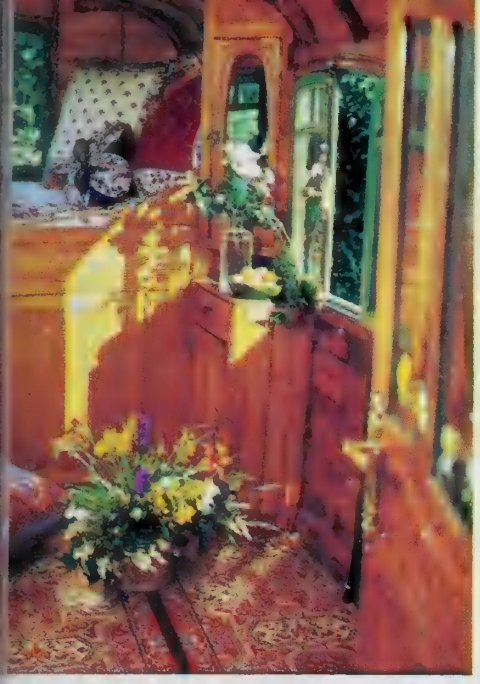


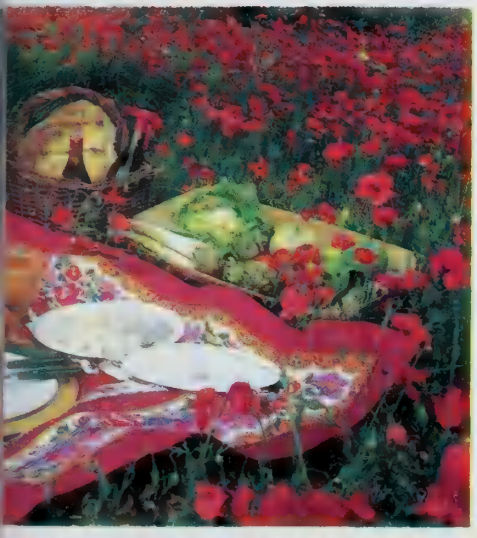


This antique gypsy caravan *(1)* found in Camargue by Jean Pierre Deméry was brought to the garden of his 200-year-old *mas* and filled with pillows made from Souleiado fabric *(2)*. A perfect spot for picnics or alfresco snacks is further brightened with a parasol and tablecloth of Souleiado fabrics *(3,4)* and made as colorful as the garden planted with delfiniums, daisies and impatiens. *(5)* The Deméry family's Indian-influenced fabric patterns, such as this scarf and its colorful variations *(6)*, have become increasingly popular in the United States in recent years.

PHOTOS: 1, 2, MICHAEL DUNNE; 3, GUY BOUCHET; 4, JACQUES PRINCOIS; 5, DENNIS STOCK/MAGNUM; 6, PETER TENZER

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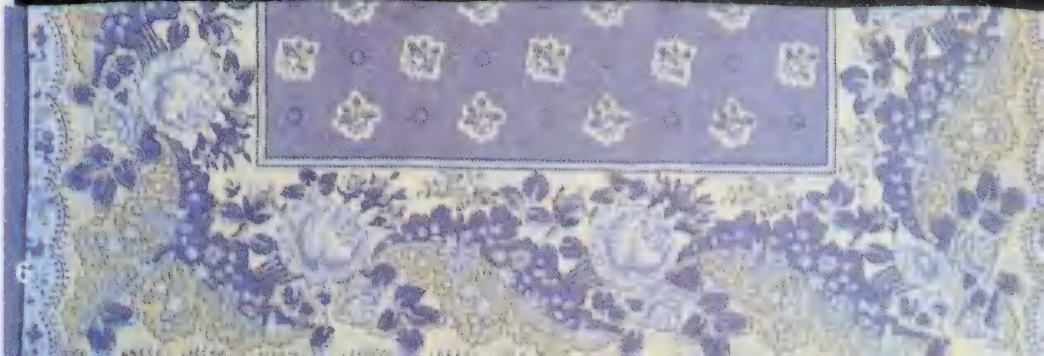


Family tradition in Provence: paisley-inspired fabrics renowned for their country freshness and exuberance









FRENCH STYLE IN NEW ORLEANS

Inspired by country châteaux in France and set in historic New Orleans houses, these new reproductions of 18th-century French furnishings adapt to today's living anywhere







What American city glories more in her European parentage than New Orleans? Shared between the Spanish and the French, who explored the Mississippi's grand meanderings in the 1500s and 1600s, New Orleans reaped the riches of both countries and parlayed them into a style and tradition all her own. What began as provincial Creole living (the blend of both French and Spanish cultures) slowly developed into a great and distinctive regional expression that is unmistakably and romantically American.

To introduce a wide-ranging new group of reproduction French country furnishings, fabrics and decorative accessories the Louisiana State Museum graciously permitted House Beautiful to temporarily install five room settings in the Lower Pontalba *(left and above)*, the Cabildo, the 1850 House and Madame John's Legacy. Interior designer Richard Neas was inspired by the interior architectural details of these beautiful old rooms for his interpretation of the late 18th- and the mid-19th-century French colonial style.►

Richard Neas chose a "period" color very popular in New Orleans called "Almost Lavender," by Tru-Test. Fabric, from Brunschwig & Fils, Musée des Arts Décoratifs collection, was made into valances to create the softness of curtains without interfering with access to the balcony. The card table *(foreground)* extends for dining and the secretary *(extreme left)* doubles as a china cabinet. All furniture by Henredon at Hurwitz-Mintz, New Orleans; antique Irish crystal chandelier from Manheim Galleries; Chinese porcelain dogs from John Rosselli; vases and garden stools from Rau, New Orleans.

JOSHUA GREENE

This bedroom is decorated in the Empire style as a gesture to the French general Lafayette, a champion of American independence, who visited New Orleans in 1825.

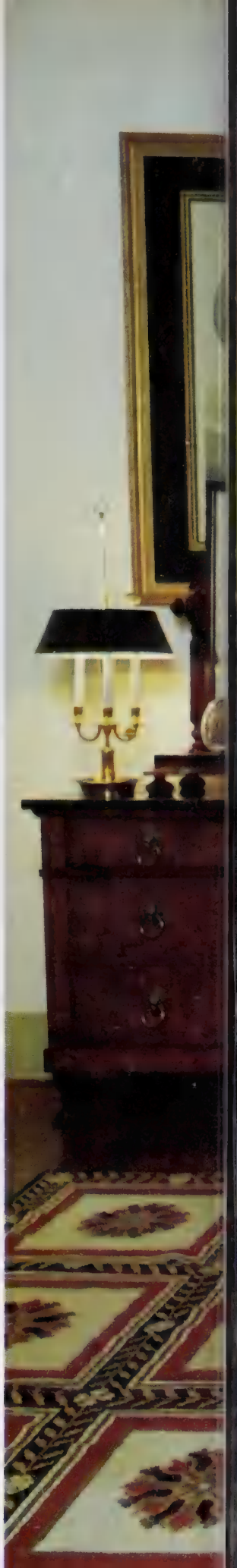
French citizens living in early 19th-century New Orleans found life simpler than in Paris. Therefore, according to Richard Neas, who designed these five rooms, interior decorating in New Orleans was cleaner, less gaudy than the prevailing *modes à Paris.* However, New Orleans's climate differed radically from Paris's, and important architectural adaptations were introduced into the houses people lived in. For example, with the uncanny exception of the first, and most primitive, houses of 17th-century New England, nowhere else in America does one find the window that opens like a door—what is customarily called a French door.

French-style furnishings made in New Orleans were also somewhat freed of the excesses of Parisian tastes. These furnishings became among the first expressions of native American carpentry and cabinetmaking. Mr. Neas points out that there was never a time when the artist's eye was so honored as it was in the 18th century. The painterly effect of hand-decorated faience and hand-blocked fabrics created then has become extremely popular now.

New Orleans is celebrated for its color. While the pale, subtle stuccoed exteriors of the French Quarter's raised cottages and maisonettes line the streets and lanes, the cool lacy grillwork and louvered shutters give no hint of the ebullient colors within. Red isn't just red, it's ruby; blue isn't pallid, it's periwinkle; yellow isn't buttery, it's egg-yolk.

To honor the French general Lafayette, one of America's great champions, Mr. Neas created a bedroom in the Cabildo (the great building resembling Paris's Place des Vosges), which once housed the Spanish governing body. By the time that Lafayette visited New Orleans in 1825, Napoleon's new "Empire" style, harking back to the great civilizations of Rome, Greece and Egypt, had become popular in France and the American South. The masculine appeal of this room lies in its coloring, texture, linear stripes, ceremonial fringes and in the exquisite materials of the furnishings. ►





In what was formerly the Spanish mayor's office in the Cabildo—the building that will house the great Sun King exhibition opening in May 1984—a bedroom has been decorated in the Empire style *(right).* Ivory, black and terra-cotta stripes cover the Empire-style chairs and drape the hand-painted curtain pole over the bed *(left).* Fabric by Jay Yang for Fabriyaz. Portuguese needlework carpet and coyote rug from Stark; Audubon aquatints from Didier Inc.; lamps from Paul M. Jones; pure linen sheets by D. Porthault. All furniture by Baker at Hurwitz-Mintz, New Orleans.



Just beyond the dining room of Madame John's Legacy is a romantic herb garden

Balconies, plus upper-story porches and galleries extend the living space of New Orleans's rooms. The dining room at left is in a Creole raised cottage called Madame John's Legacy after a character in a 19th-century short story by George Washington Cable. Built in 1788, the house is one of the oldest residential structures in the city.

French doors in the dining room open onto a railed porch *(above)* that looks out on a garden of sweetly scented flowering trees and pungent herbs. These rear gardens are a traditional element of residential architecture, intended to refresh rooms already designed to take advantage of every breeze.

In the style of country versatility, the rustic dining chairs can be moved out to the porch along with a table ready for morning coffee.►

The dining room brims with the easy informality of rustic country furniture *(left)*. The gateleg pine table, chairs and wing chair are by Knob Creek. A hand-carved toy chest in the naive folk tradition serves as a small table. From Museum Industries. Cotton curtain fabric is from a documented 18th-century textile from the Musée des Arts Décoratifs by Brunschwig & Fils.







Great country style knows no period or place—today's versatile reproductions fit today's needs

Classic country decorating knows no national boundaries or periods. That's why the very best native style blends with current trends. This living room *(left; detail above)* feels right at home in New Orleans. But the same effortless and comfortable look is equally handsome in Boston or San Francisco, cities boasting their own historic design traditions.

The historic architecture of Madame John's Legacy adds grace and dimension to the French-style furnishings, but each upholstered or caned piece has a native integrity that allows it to stand on its own. The casual quality of the sisal rug adds to the ease of the room, but think how the same furnishings might look in a modern apartment all in shades of white, with gleaming bare floors and pots of flowers.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Against a whitewashed, celadon-trimmed background, French-inspired furnishings by Baker fill this multipurpose library/dining/living room. Fabrics are all reproductions of fabrics found at the Musée des Arts Décoratifs by Brunschwig & Fils. French restoration mirror (c. 1820) over the mantel from Henry Stern, New Orleans. Hand-painted plates and bowls from Museum Industries.



CREATE FANTASY WITH DRAWING PENCILS

Using drawing pencils to decorate walls and furniture is a new design technique that looks as delicate as fine etching. The freehand art is relatively easy to do simply by copying growing things from pictures or photographs. Designs must be spare and simple, and lines drawn should be light and airy. (Although drawing directly on walls takes courage, a mistake can be erased easily.) The way to begin is to practice first on paper using loose, flowing strokes. For design inspiration look to examples of trees, limbs, vines, reeds and such grasses as papyrus and bamboo. The trick is not to be too specific or too close to nature, as the charm lies in the feathery look achieved with the soft pastels of the drawing pencils.

In the bedroom *(left)* graceful birch trees make wavy tracings on walls, while colorful grasses grow along the floorboard. The mantel is veined like marble, the blanket chest patterned with stencils. All by Veva Crozer.■ *Editor* PATRICIA CORBIN

Detail of mantel *(top)* shows veining smudged with soft tissue; the border is pencil feathering.

Design on chest *(middle)* is stenciled; lid has bands of scratched-on colors.

Tree *(right)* is drawn freehand and lightly shaded; "bark" is made by tearing up tissue paper and pasting to trunk with Liquitex gel medium. All base paints, Benjamin Moore; pencils, Prismacolor. Krylon crystal clear fixes colors before polyurethane is applied. Stencils by Stencil-Magic.

LYNN KARLIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION
FOR HOW-TO, SEE PAGE 160

DECORATING AT RETAIL

FURNISHING A TINY "TREEHOUSE"





VINCENT LISANTI

Focal points of this house are the windows—all eight walls of them. The interior, therefore, needed a window treatment *(right)* that enhanced the view yet allowed for privacy. Designer Cindi Mufson's solution was natural wood miniblinds given a soft framing with to-the-floor white curtains and a custom-upholstered white valance. All window treatments are available through JCPenney's in-store custom decorating service.

There's no competition as to which room in this Florida "treehouse" has the best view—they all do. The octagonal vacation home, raised 12 feet above the ground, is entirely surrounded by glass, giving it splendid treetop vistas but also creating a decorating nightmare for anyone tackling its four, wedge-shaped rooms *(see plan, following page)*.

Since the space is small—750 square feet—designer Cindi Mufson wanted to create the illusion of spaciousness; thus she whitewashed everything, letting the solid, light-reflecting background unify the entire house. To keep the living room from seeming cluttered, she used only one style of seating: clean-lined modulars in white to blend with the floor and walls. For a coffee table, she selected an "invisible" glass



one that shows off the patterned wool dhurrie rug underfoot.

"I wanted the house to have the airiness of an old-fashioned porch," says Ms. Mufson, who supplied an even greater breeziness by creating a dividing wall from wide wood louvers that lets light flow between the living and guest rooms, yet can be closed for privacy at night.

Inspired by her porch theme, she chose an outdoor furniture favorite—wicker chairs—for the dining room's seating. "The owners actually use the chairs for lounging on the deck," she says. All furniture plus decorating essentials such as track lighting, decorative pillows, curtains and wood window blinds are available at JCPenney stores, through either its mail-order catalog or its in-store custom decorating service. ►

SHOPPING LIST

Living Room:

Modular armless seating or corner unit	$369
Brass, rattan and glass coffee table	$260
6-by-9-foot wool dhurrie rug	$599
Brass-tent pharmacy lamp	$42

Dining Room:

Willow chairs	each, $130
Butcher-block trestle table	$280





This 750-square-foot house packs a master bedroom *(top)*, guest room/den *(opposite)*, living and dining room, plus two baths into an unusual octagonal space *(see plan)*. Since the eight walls of windows were the house's most dramatic feature, designer Cindi Mufson oriented the furniture toward the view. The house is a prefabricated design, available through Topsider Homes. All furniture, JCPenney.

When you're on vacation, barefoot simplicity should prevail—especially in terms of how a vacation house is set up. If an extra friend shows up for dinner, what do you do for a chair? In this house, you wander into the guest room *(right)* where a matching wicker seat is beside the ottomans. What do you do when you want an extra seat in the living room *(previous page)*? Borrow an ottoman from the guest room—it's quilted in the exact same white fabric.

Cindi Mufson's finely tuned decorating scheme even extends to the bedroom *(left)* where the sheets repeat the desert rusts and blues of pillows in the living room. For that matter, the guest room's pillows are the exact color of the rust bedroom quilt, making it the perfect comforter to borrow for curling up and watching television.

The guest room itself is the multifunctional keystone of the house. Its armless sofa opens up to a double bed for guests and its ottomans can be shifted around to make a seating circle for entertaining. For quiet nights at home, the room works equally well—the ottomans team up with the sofa to make a sort of double chaise, illuminated by the two swing-arm reading lamps above.■

Editor JASON KONTOS

SHOPPING LIST

Bedroom

Mt. Vernon brass headboard, full size	$780
Oak stacking tables, set of three	$300
White ceramic lamp	$60
Comforter, full size	$55
Aztec design sheets, full size	$16
Pillowcases, pair	$13

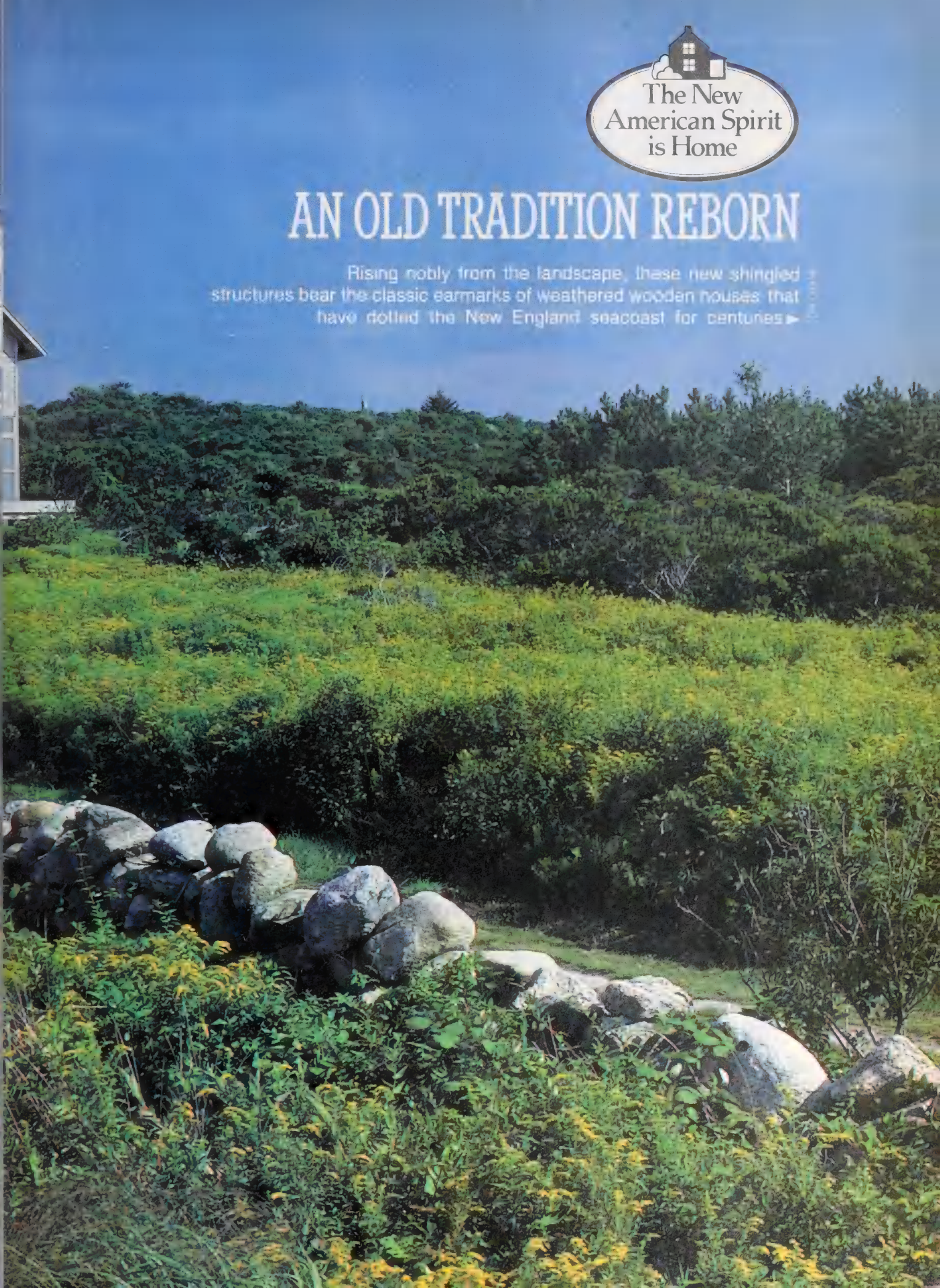
Guest Room/Den

Armless sleeper/sofa	$849
Ottomans	each, $239
6-by-9-foot wool dhurrie rug	$599
Brass wall lamps	each, $60
Wicker end table	$50
Wicker chair	$129
Print of Navajo woman	$90

FOR MORE DETAILS, SEE PRODUCT INFORMATION







AN OLD TRADITION REBORN

Rising nobly from the landscape, these new shingled structures bear the classic earmarks of weathered wooden houses that have dotted the New England seacoast for centuries ►



The simplicity of furnishings is at home with the spare design of interior spaces. Sea-green and coral tones reflect the landscape's vivid hues.

This tiny house of only three rooms (one on each level) and its even smaller partner (a separate guesthouse) are at ease on the landscape. They look as though they have been standing there as long as the old stone wall that borders the property. Designed by Robert Venturi—a master at absorbing the character and atmosphere of a place and a partner in the architectural firm Venturi, Rauch and Scott Brown—the houses are covered with weathering shingles, a traditional building material on this island off the New England shore. Their shapes echo the small country houses built here during th Greek Revival period when domestic a chitecture was characterized by simp lines, steeply pitched roofs and front-fa ing gables that reminded the builders Greek temples. As appropriate as the new buildings are to their lonely islar site, however, it is the way they diff from older houses that makes them exciting. The window design in particul gives them a grand-scale symmetry on th outside, spectacular light and views fro the inside. (Old farmhouses tend to b dark inside unless they are remodeled.)

The arrangement of water-facing wi







Beaded-board walls, a tiny winding stair, wide-plank floors and old-fashioned kitchen cabinets *(left)* are reminiscent of farmhouses on the island. "We wanted the interior to seem artless when in reality it is artful," says Mr. Venturi, who worked closely with designer Dian Boone and carpenter Donald Coxe. The master bedroom *(above)* overlooks the living area. The stove *(below)* easily heats both spaces.

TOM CRANE

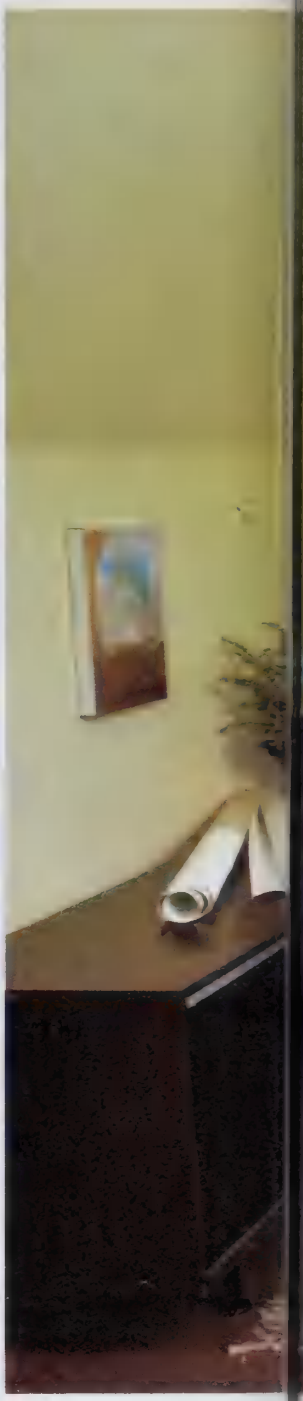
ows in the main house *(preceding pages)* eflects Mr. Venturi's delight in using arge-scale elements—like the giant fan-ght window—in small buildings. The ar-hitect, who shares this delight with uilders in the Greek Revival style, says, I like the game of little building–big cale, but with these windows I'm trying o do the early builders one better." He sed his own version of a Palladian win-ow as an architectural trick to make the hree-story house appear a nobly propor-ioned two-story structure. The fanlight rings water views and light into the bed-oom on the second floor; the glass panels below it create a wall of windows for the living room/dining room/kitchen.

The scale of the windows makes both the interior and exterior of this tiny, 18-by-24-foot main house unexpectedly grand. Says Frederic Schwartz, who worked with Mr. Venturi as project architect, "It feels spacious in spite of its small size because the views are expansive." Views were so important to the client who commissioned the houses that he specified places where water views would be essential—among them his writing room and the workbench in the garage on the ground floor of the smaller building.►



The separate guesthouse (with bedrooms above a garage/workshop) gave the architects an opportunity to "play" more games with scale because the smaller house makes the main house seem larger than it really is *(above)*. "The two of them look like kids holding hands," says Mr. Schwartz. The space between them—sheltered from the island winds—gives a pleasant feeling of enclosure, in contrast to the open deck *(below)*.





Magnificent water views expand the spaces in this pair of shingled cottages. Sophisticated window design is the prime distinction between these new houses and older ones along the shore.

The design of this pair of tiny shingled houses, ably executed by Robert Venturi and project architect Frederic Schwartz, grew out of the client's vision of the project. He wrote 11 pages of carefully organized notes about the hopes and desires, both general and specific, he had for the structures. Although he never specified how he wanted them to look, he knew precisely how he wanted them to work. Far from cramping the style of the architects, his vision helped them immensely. "This has been one of our favorite jobs in terms of working with clients," says Mr. Schwartz. "With some we ha to pull everything out of them."

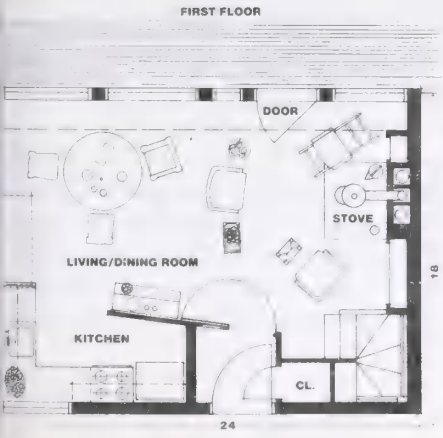
The client's specific requests include separate guesthouse, one open livi room/dining room/kitchen, a seclud writing room and numerous views. M Schwartz explains how these vist change as you go from first floor to thi "The view from the living-dining room almost as expansive as that from the fr deck. The fanlight in the master bedro focuses on the saltwater pond, and window in the study frames the lig house on the bay beyond the pond."■

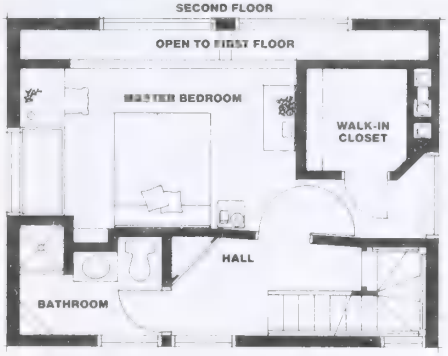
Editor SUSAN GRANT LEW

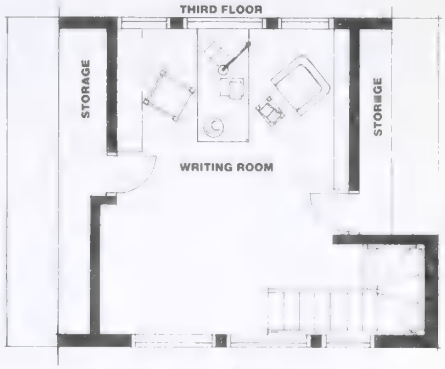


FOR MORE DETAILS, SEE PRODUCT INFORMATION

In the owner's private writing room *(above)*, on the third floor of the main house, windows tucked up under the eaves (a typical Venturi detail) look across the pond to the bay. On the first floor of the plan *(below)* the dotted line near the window wall shows the edge of the master bedroom above. A large walk-in closet on the second floor eliminates the clutter of many chests and cupboards in the small bedroom.









The New American Spirit is Home

RECAPTURING THE GOOD OLD DAYS

A 150-year-old farmhouse and its new owner enjoy a second childhood together

By NORMA SKURKA

Every summer, as a tiny tot, I was shipped to my grandparents' house for a month-long stay in the Michigan heartland. My grandparents were a farming family, and there was always a complement of uncles, aunts and young cousins who were either visiting, too, or in full-time residence. We all occupied a large, rambling farmhouse, which my grandfather had built by hand with the help of his sons, including my own father. An immigrant, my grandfather had been a cabinetmaker in the "old country," and the house he built in America reflected his craft in the moldings, the columns that separated the two front parlors and, especially, in the decorative touches. There were several large-scale models of ships with all the rigging (the largest of which sat on top of the piano in the parlor), violins of gleaming wood hung on the walls (and these were taken down to be played at family gatherings) and dollhouse-sized chests and chairs (often given as presents to the grandchildren at birthday time).

Most of all, I remember the kitchen in which my grandmother was always present. The big room seemed the right size for her. She was a large woman, big-boned and matronly, and at least a head taller than my grandfather. The room emanated magical odors from a soup or stew or roast in the making, or from the bread and fruit pies that were baked often and in quantity. Most things came from the farm—the vegetables for canning, the cucumbers and cabbage for pickling, the berries for jams, honey from Grandfather's beehives, apples and cherries for pies. My grandmother turned out wonders from the immense black iron, wood-burning stove, which puffed away through all seasons—in summer, when the doors and windows were wide open to let out the heat and in winter, when it cast an enveloping warmth through all the house.

The house wasn't beautiful. It was not a stately colonial as you would find in New England. It was too large and squat, set in an apple and cherry orchard. In addition to the kitchen

were a large dining room, two front parlors and two back bedrooms—my grandparents slept in the largest. A wide, angular staircase led to the second floor where another wide landing linked the warren of upstairs bedrooms. Some were large and others quite small, but all were sunny and wallpapered in patterns.

The parlors were much too full of upholstered furniture, mostly arranged against the walls to keep the floor area free so the children could play there. These rooms were hardly used during the week but on Sunday, when the whole family arrived and peopled the parlors after the midday meal, chairs had to be brought in from the dining room so that everyone could sit.

Then, many of the adults took up an instrument—Grandfather and my father played the violin, Aunt Irene and Aunt Esther took turns at the piano, Uncle Harry played the accordian and we either hummed, sang or listened to the music, mostly polkas and mazurkas, but sometimes a popular song.

By evening, everyone had caught up on family news and neighborly gossip. There was also, invariably, a heated discussion when one of my two high-strung maiden aunts (both were schoolteachers) stomped out of the room.

I cannot recall that liquor was served in those early days at my grandparents' house but I know that the adults were fortified by Grandfather's homemade wine. Life and entertainment in the heartland stemmed from the home. My grandparents would have been hurt if their own children and their families failed to arrive for Sunday dinner.

My grandparents and their farm are gone now. The farm was carved into plots for a housing development and the whole swallowed up in urban sprawl.

What is also gone is a quality of life that sustained and regenerated an ordinary American family. It is only after a career of my own and living in a succession of impersonal New York City apartments that I ponder the indelible imprint left on my life by my grandparents' house. Looking back, I do not feel that there was anything particularly unique about my youthful life. The scene was played across the face of this land for those of us who were young enough to have shared the heritage of immigrant grandparents. They brought with them a way of life and a set of values that stretched back generations—this chain was never as harshly broken as when it was implanted in this new land.

Just how much of that had rubbed off on me I am only now beginning to realize. I hadn't thought about my grandparents' house for years. Today, I am remembering it vividly and, not coincidentally, as I write this from my own renovated farmhouse in upstate New York, where cows graze on neighboring fields and rows of cornstalks.

The house was as sound as a dollar—a dear, huge rickety-looking house wanting desperately to be cherished again

What is a home? Certainly, it is the physical structure, the shell that contributes to personal convenience and to the arts of good living. It is the shelter that comforts and soothes away the day's cares as much as the "machine," as Le Corbusier called it, that can add to the delights of everyday living. But besides the mere tools that can make life a joy, the home is our outward expression of who we are and how far we have traveled toward bettering ourselves and the way we live.

But it's so much more than that. The home is the embodiment of tradition, the family seat and its love, pride, pleasures and passions, hopes and dreams. Without an expression of these, a house is an empty husk. No amount of fine furnishings or exquisite embellishments can ever substitute for these intangible elements.

Even as a single woman with an active career and strong ties to New York City, I found after several years that I did not feel complete without a house. An apartment was not enough. Dazzling as the city can be, I longed for a house. What I felt I needed most was space—many rooms, each with a function. A room for dining, a study, a porch, staircases with landings, lots of bedrooms, a laundry room where the ironing board was always ready, a hobby room where a piece of furniture in the process of being refinished could sit for days, a room where I could leave out papers, books, projects in the works, a huge kitchen, a pantry. No loft living for me—open-plan living to me is confining. I needed doors, walls, cubicles, enclosures. A small house would never do.

And I yearned for a rural setting. Not suburbia, not a neighbor on every side, not the constant whir of traffic, but hillside and pastureland, wide blue skies where the sunset stretches for miles overhead. I wanted a piece of heaven such as I had known as a child. A farm-

(Continued on page 161)



Despite its sorrowful shape, this old farm *(right)* appealed to a handywoman's heart and is now completely restored *(opposite top)*.

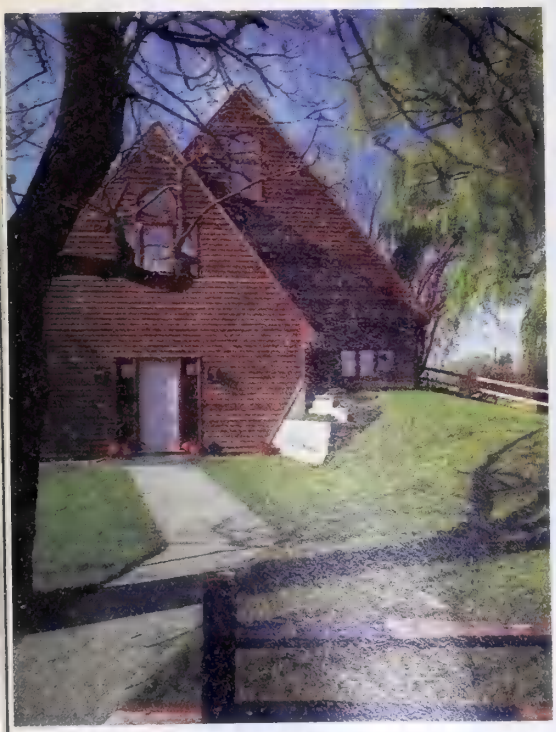
The New American Spirit is Home

SUN STEALER

Hugging the earth in its Minnesota setting, this handsome solar redwood blends new and traditional design elements

Cathy and Brian Fulmer may well be uncrowned champions of creative do-it-yourself. They have transformed a run-down boarding kennel at Long Lake, Minn., into a handsome living environment for themselves, their preschool son and daughter, three pet Alaskan malamutes and up to 60 canine guests. Their redwood house rises on the foundation of the ramshackle place they razed. Its greenhoused side faces south, oblivious to the noise of a busy road on the north, thanks to the solid protection of landscaped berms.►

GEORGE HEINRICH



Twin roof peaks, stained [illegible] exterior and a dug-in setting call to mind early New England design



The Fulmers' hobby of scavenging pieces from old buildings yielded an unusual kitchen storage island—a converted oak library card catalog *(right)* they found in an old Minneapolis high school. Nine light oak windows in the kitchen area are also found objects. In the master bedroom *(below right)* and the children's attic level playspace *(below)*, Palladian-derived arched windows make end walls a visual focal point.









As if trying to make a puzzle fit its pieces, this delightful house gains richness from the owners' serendipitous assortment of furnishings and salvaged joys

Nominally, Cathy and Brian Fulmer's five-level house is both designed from scratch and new throughout. In truth, however, they and their equally young architects—J. Michael Dunn and Peter Curtis—pieced the place together according to the dictates of materials and circumstances. "They had to size the door opening in the master bedroom so the door from my old third-grade classroom would fit," says Mrs. Fulmer.

Like the mirrored oak mantel that had to be accommodated in the living room *(opposite)*, the schoolhouse door is a salvaged trophy. The architects also were obliged to take into account the awesome amounts of "sweat equity" the Fulmers were willing to invest in such arduous tasks as painting, tile setting, shelf building and closet outfitting. The house's most conspicuous architectural element—the story-and-a-half greenhouse—functions as a welcome oasis and a source of solar heat and light in winter. Air warmed in the greenhouse is circulated under the living and dining room floors. *(Continued on page 158)*



The intricate arrangement of living levels and stairways helps the Fulmers enjoy constantly changing qualities of space and light. The greenhouse, a half level lower, expands the living room's outlook to encompass the woods beyond. The living room ceiling is set back so the second-level bedroom above it overlooks—and borrows light from—the greenhouse. Terra-cotta tile flooring helps the house retain warmth.

SOFA SAMPLER



SOFTENED SILHOUETTES—ROUNDED SHAPES, ROUNDED EDGES—ARE AMONG THE NEW SOFA TRENDS IN STORES TODAY

Above: A single seam around each cushion and arm (instead of the usual welt detailing) gives softness to a rectangular shape. Selig. **1.** What looks like stacked cushions is really an all-in-one unit. Directional. **2.** The sensuous curves of this sofa are covered with luxurious metallic leather. John Mascheroni for Swaim. **3.** Designed carefully so that it looks neither small nor boxy, this 76-inch-long sofa was scaled for small spaces. Pearson. **4.** The upholstered back of this white-on-white sofa looks like loose cushions, but never needs fluffing up. Pennsylvania House. **5.** Smaller than a love seat, this piece is perfect for many places. Century. **6.** Subtly scaled arms with a fan of pleats, seams without welting and pastels in the flamestitch combine to make a contemporary version of a classic roll-arm sofa. Harden. **7.** Sweepingly flaired and luxuriously covered in raw silk, this sofa makes a dramatic statement. Directional. **8.** Chenille upholstery contrasts excitingly with futuristic curves. Jim Peed for Carter.►







PHOTOS: 1, BRIAN KOSOFF; ALL OTHERS, RICHARD HAGGERTY

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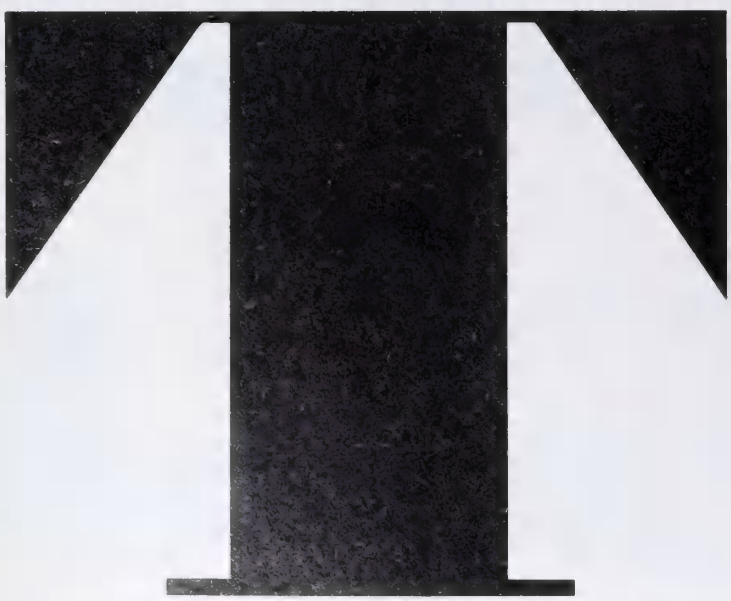

6
5
7
8

SOFA SAMPLER



Above: This sofa's beautiful rolled back and curved shape make it pretty and graceful from all angles. Henredon. **1.** Cushions covered with a small-scale, wide-bordered print enhance the Provençal flavor of a love seat inspired by French country furniture. Knob Creek. **2.** Camelback and Chinese fretwork detail on mahogany legs evoke the Chippendale style. Hickory Chair Co. **3.** Knife-edge pillows luxuriously fill a love seat. Drexel Heritage. **4.** Lovely proportions and a delicately shaped arm are the highlights of this traditional sofa. From Century, available at B. Altman's. **5.** Both the shape and detailing of this love seat are reminiscent of a custom-made piece. Baker. **6.** The delicate scale of this 18th-century adaptation makes it as suitable for a hall as for the foot of a four-poster bed. Pearson. **7.** This chevron-striped sofa has a skirt that drops straight from beneath the cushion. Tomlinson. **8.** A roll-arm sofa looks traditional, with welted cushions, striped fabric and pleated ruffles. Tomlinson.■ *Editor* KATHLEEN MAHONEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION



TRADITIONAL LINES CHARACTERIZE THESE SOFAS, WHICH RANGE FROM ELEGANT AND FORMAL TO CHARMING AND RUSTIC







PHOTOS 4 BRIAN KOSOFF, ALL OTHERS, RICHARD HAGGERTY


3


6


7




8



The GARDENS of FILOLI

William Bowers Bourn II tamed a wilderness. In a magnificent California setting that reminded him of Ireland, home of his ancestors, he built a private sanctuary surrounded by trees, flowers, splashing fountains and sculpted shrubs. He called his 714-acre estate Filoli, an acronym for "FI*ght for a just cause*, LO*ve your fellow man*, LI*ve a good life*." It's a credo that typifies the gracious, open spirit of these elegant gardens and the gentle man who commissioned them. Towering Irish yews, visible in the background here, were started from the original cuttings that Mr. Bourn collected more than 70 years ago.►





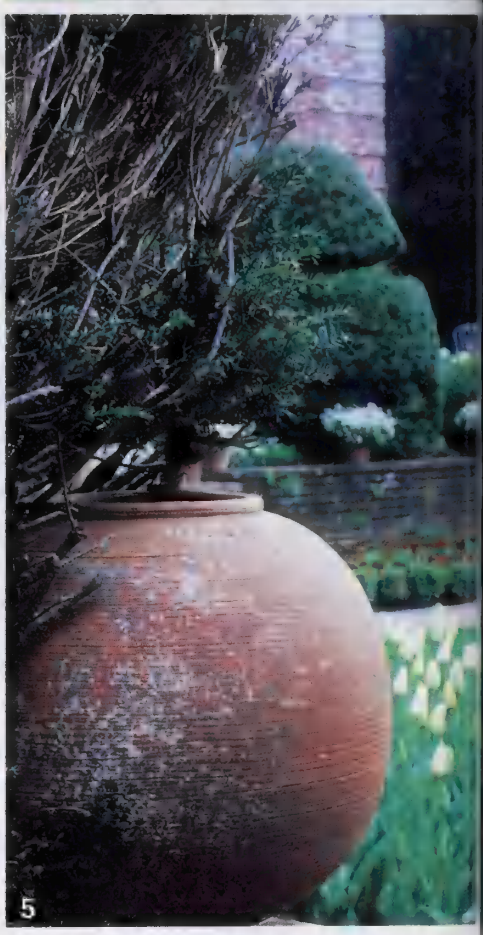
The GARDENS of FILOLI


1


2


3


4


5

Today the Gardens of Filoli are open to the public. Visitors can come and find inspiration in these remarkable plantings and from the thoughtful reminder inscribed on its impressive sundial *(1)*, "Time Began in a Garden."

Mr. Bourn commissioned an unconventional duo to design his gardens: Bruce Porter, a landscape architect, and Isabella Worn, a florist. Mr. Porter created a series of garden "rooms" inspired by ancient cloister gardens. Ms. Worn developed the inventive color schemes. After Mr. Bourn's death in 1936, Filoli was bought by Mr. and Mrs. William P. Roth. Fortunately, Mrs. Roth is a gardener in her own right; she has contrib-











uted splendid new plantings including the Chartres Garden *(2)* copied from a stained-glass window.

The first plantings visitors come upon extend along the south and west terraces of the house *(3,4)*. These, in turn, lead to the Sunken Garden *(opening pages and 5)*, one of Filoli's loveliest. Ms. Worn's colors are also presented faithfully in some of the Walled Garden's plantings *(6)*. These, along with such architectural elements as the brick teahouse *(7)*, are both formal and symmetrical. But the gardens themselves have an air of unexpected discovery. Visitors wander through arches and gates *(8)*; turning a corner or descending a few steps, they are greeted repeatedly by wondrous new vistas.■ —KEN DRUSE



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LATE VICTORIAN: Using Past Elegance To Create Contemporary Comfort

Conservative and progressive trends taking place simultaneously produced furniture emphasizing craftsmanship and utility as well as delicacy of design

By MARVIN D. SCHWARTZ

Late Victorian furniture, work dating from about 1860 to the end of the 19th century, may be thought of as the result of two distinct trends that are often readily distinguishable. The first was inspired by a study of the elegant styles of the past. The second was concerned with honesty and functionalism in design. While there is a tendency to consider the first trend the efforts of conservatives and the second those of progressives, both involved the study of historic styles—an important factor in all 19th-century design. Also, a striving for elegance affected innovative work.



1

This mass-produced mahogany chair with light wood inlay (made about 1897 by Liberty & Co.) was influenced by the architect C.F.A. Voysey and reflects design elements of both the Arts and Crafts Movement and Art Nouveau.

The first group of such designers enjoyed carrying on the tradition of employing fine exotic woods—they produced work that was reminiscent of 17th- and 18th-century models. In the early Victorian era this interest had resulted in rococo and Renaissance designs in relief. After 1860, the Renaissance grew in favor and free adaptations of 16th-century Renaissance forms were made with 17th- and 18th-century classical ornament in inlays or other flat decoration. The best examples of this approach are to be found in pieces made for international exhibitions of the 1860s and 1870s, such as one by Wright and Mansfield shown in Paris in 1867. The ornament is based on 18th-century neoclassical decoration.

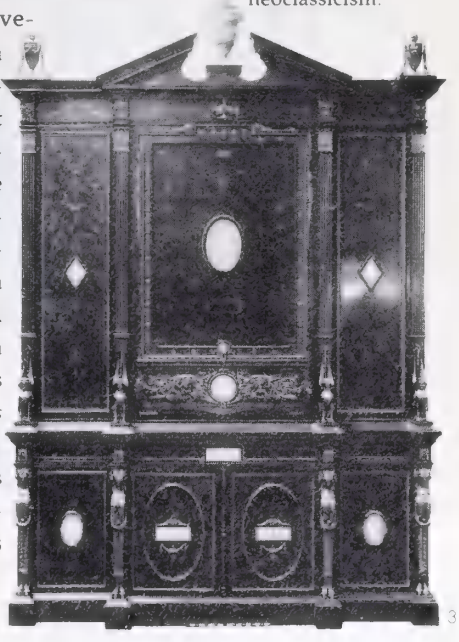
There is an amazing contrast between the delicate ornament and the monumental scale of many examples of the 1860s. Simpler pieces made primarily for domestic use have classical elements in moldings and columnar supports and, generally, are covered with grained veneers in designs based on Regency models and those of the Renaissance.

Also of the 1860s is the work of the group of artistic reformers headed by William Morris, later associated with the Arts and Crafts Movement. They found inspiration in medieval and country work, preferring oak and native woods to the exotic. Morris advocated a return to early craftsmanship—his followers avoided veneers, ormolu and all the extravagances that made 18th-century furniture great. This approach was popularized in a book published in London in 1868 by Charles L. Eastlake, *Hints on Household Taste.* The emphasis was on straight-lined designs and minimal►



2

This "Anglo-Japanese" chair *(above)* designed by E.W. Godwin has a startlingly simple design that incorporates the thin, vertical elements associated with Japanese pictorial art. The cabinet by Wright and Mansfield *(below)* has marquetry and Wedgwood plaques. Its massive form echoes Renaissance design while its decoration is inspired by 18th-century neoclassicism.



3

1, 2 AND 3 COURTESY OF THE VICTORIA AND ALBERT MUSEUM

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LATE VICTORIAN Contrast: Monumental Scale, Delicate Ornamentation

ornament. When narrow boards were used, instead of covering them with veneers, they were mortised into frames in herringbone patterns.

An alternate solution to the challenge of creating simple functional designs was discovered by the architect E.W. Godwin who designed furniture in the Japanese style. The lines were simple and the combination of woods was very much in the Japanese spirit although the forms were more suited to an English home than to one in Japan.

While there was a continuing interest in traditional design in the 1870s and 1880s, one new development, "art furniture," was more innovative than traditional. A good part of what was called art furniture was made by manufacturers who worked on a grand scale, but the implication in the name was that it was made by traditional craftsmen. There was a consistency to the designs that was inspired by the progressive efforts of the 1860s toward straight lines, but the art element consisted of embellishing the forms with surface decoration—ceramic plaques, carved panels, or painted decoration were used. Similar designs were executed by craftsmen working with care for a demanding public and by those producing quickly for price-conscious buyers intent on having the latest. One cabinet, designed by T. E. Collcutt for Collinson & Lock, has Middle Eastern flowers and Pompeian ladies on a form that is, at least in part, Elizabethan.



1

A typical neoclassical revival room showing a return to small-scale furniture. Escritoire, chair and sideboard are in the 18th-century Hepplewhite-style. Furnishings by Holland & Sons.

There was a growing interest in reproductions of 18th-century designs at the very moment that innovators were getting further and further from historic precedent. Major English manufacturers like Holland and Heal were making Sheraton and Chippendale furniture along with occasional examples of French Louis XV furniture. The major distinguishing feature of the reproductions is that proportions tended to be different—forms were elongated, chairs were higher-backed than the original models. Proportions were like those by innovators of the period.

There was a group of English designers, mainly people associated with the Arts and Crafts Movement who were developing simple fresh concepts, a distinctive variation of the Art Nouveau style that was emerging in France and elsewhere on the Continent. While the French favored the use of exotic woods and elaborate inlays, English designers concentrated on native woods, sometimes painted or ebonized for forms that were elongated. Voysey, Ashbee and Mackmurdo are three designers often regarded as pioneers of the modern movement, but they were followers of a strong tradition established in the Victorian era—fine simple design for people impatient with ostentation.■

Editor KATHLEEN MAHONEY



2

The so-called morris chair is typical of the Arts and Crafts Movement. Based on a provincial English design, it has a movable back as well as wheels—typical of the Late Victorian concern for functionalism. It is covered in chintz fabric by William Morris. This particular piece was designed by Philip Webb.

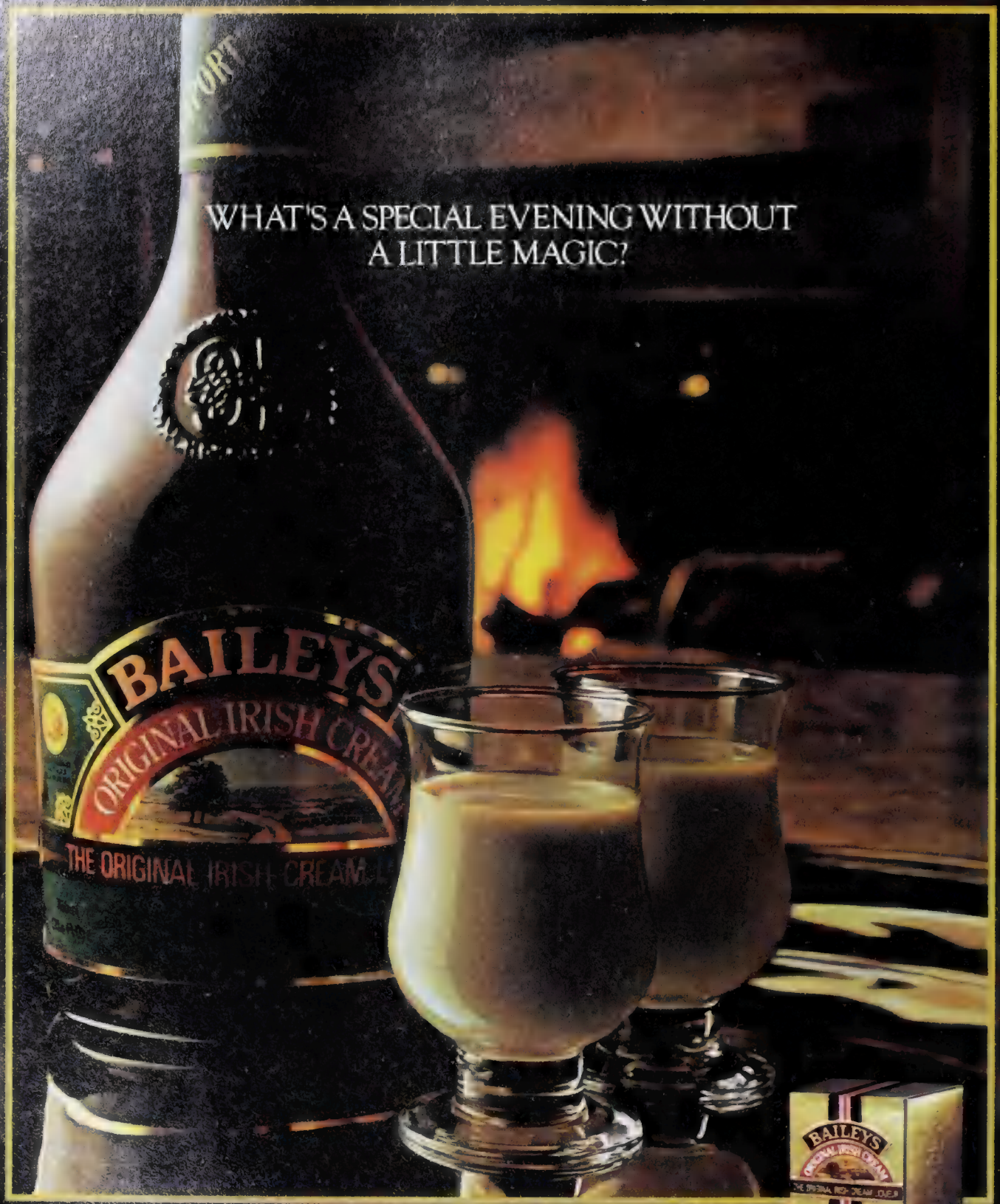


3

A delicate Godwin-designed table with lathe-turned legs combines Japanese elements with ancient classical design.

1 FROM ROBERT EDIS'S *DECORATION AND FURNITURE OF TOWNHOUSES*, PUBLISHED IN 1881; 2 AND 3 COURTESY OF THE VICTORIA AND ALBERT MUSEUM

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SOUTH-OF-FRANCE CUISINE FROM FAVORITE COUNTRY RELAIS

La Mourrachonne

By JANE ELLIS

A gemlike inn near Mougins, La Mourrachonne is nestled among the variegated greens of olive, cyprus and poplar trees. Here, high above the glitter and chic of Monte Carlo and Nice, time is caught in a state of rest. The air is perfumed with lavender, honeysuckle and jasmine; the soil yields vegetables that are magnificent tiny jewels; and the fields burgeon with thyme, oregano and rosemary.

This brilliant assortment of flavors and textures comes together in a relaxed "cuisine of happiness," says chef Roger Vergé. His three-star Moulin de Mougins *(page 142)* is just three kilometers from the tiny La Mourrachonne. The combination of fresh produce, the search for simple harmonies, the heightened flavors of complementary dishes give style to the food, served in the small, exquisitely run *relais* sheltered in the hills above the Mediterranean.►





La Mourrachonne's inventive nouvelle cuisine, provided by chef-owners Guy Tricon and Jean André, is served by candlelight on the terrace, *(above right)*. Thin filets of local fish *(right)* are presented raw, splashed with basil-flavored olive oil, sea salt and lemon juice before serving.

ELYSE LEWIN



Above: One of the private gardens enjoyed by guests at the Hôtel Le Cagnard in Haut de Cagnes. *Right:* A cluster of delightful tastes to stimulate the appetite: salmon terrine, lobster salad, foie gras and cucumbers. *Below right:* A delectable duo—Parma ham and freshly picked figs. *Below:* A luscious strawberry and raspberry-studded tart.







Le Cagnard

SOUTH-OF-FRANCE CUISINE

An intimate *relais* where the food, flowers and ambience delight the senses

● Built on the ramparts of medieval Haut de Cagnes, the Hôtel Le Cagnard is a refuge of quiet and comfort. It has 10 rooms, some of which have their own private, leafy gardens. As with so many of these hillside inns it is possible to dine on a terrace whose vista is as spectacular as the cuisine. Here bougainvillea, mandarin trees, mimosas and geraniums punctuate the view with color. Inside on the dining tables, roses bloom, freshly cut each day. Created by M. and Mme. L. Barel, the menu reflects the changing seasons and the skill of chef J.Y. Johany. In summer a dinner may start with a terrine of salmon, a little mound of lobster salad, a truffle-studded pâté de foie gras and a salad of sliced cucumber.





Above: The Auberge de Noves's balustraded terrace, where guests enjoy lunch or dinner. The hosts, André and Jacqueline Lalleman *(left)*, stand before a table set with the ingredients for one of their specialties—*poulet mistral.* Chicken and garlic are sautéed and served on a piece of fried bread spread with chicken livers. The sauce is made with tomatoes, white wine and vinegar.

Auberge de Noves

An enchanting, 19th-century manor house whose terrace complements the haute cuisine

● The Auberge de Noves—two stars in the Michelin guide and eight miles south of Avignon—is a classical Italian-style manor house ringed by a balustraded terrace that provides a graceful space to dine. It is here that André and Jacqueline Lalleman and their young chef, Jean Claude Albertin, provide a panoply of epicurean delights to enchant their guests. "People come here to eat," says M. Lalleman, "and I want them to taste as many different dishes as they can."

These might be local olives stuffed with a *pommade* of anchovies, raw salmon trout marinated in olive oil or perhaps tiny snails cooked in copper ramekins with wine, shallots, tarragon and chervil.

(Continued on page 152)

MORE SOUTH-OF-FRANCE CUISINE ON THE NEXT PAGES ▶

SOUTH-OF-FRANCE CUISINE

A tiny inn set in an exquisitely perched village, high above the Mediterranean

La Chèvre d'Or

● On the Moyenne Corniche between Nice and Monte Carlo the medieval town of Eze clings to the side of the mountain. Here food lovers converge on the Château de la Chèvre d'Or (the golden goat) a tiny inn perched 1,200 feet above the Mediterranean. Appearing like a remote castle in the sky it is, in fact, a mere 20-minute taxi ride from Monte Carlo. Run by its owner, Bruno Ingold, it has just six rooms wrapped around a terrace. Bougainvillea spills out of every nook and cranny. Romanesque arches surround an elegant swimming pool.

Although set among stones, not trees, it is typical of the owner-managed inns where those sated with the hustle of city life can enjoy a simple, quiet interlude. The owners are invariably perfectionists, skilled at refreshing the most jaded travelers.►





Far right: Breakfast served on the terrace—café au lait, croissants, brioches and preserves, plus a breathtaking panorama that on a clear day reveals Corsica. *Above:* Oysters served hot with a delicate champagne sauce. *Right:* Raspberry soufflé broken with a spoon and infused with a *coulis de framboises.*













Le Moulin de Mougins

SOUTH-OF-FRANCE CUISINE

"The cook creates and marries ingredients as poets marry words. We play chords with flavors to invent new and subtle harmonies." *Roger Vergé*

● "Cooking is a matter of taste, flair and sensibility," says Roger Vergé. "One does not make the same dish the same way from one day to the next. I sometimes find myself adding a pinch of sugar to a sauce that I have made a hundred times without sugar." Vergé insists on the need for "perfect balance." A case in point: "For me an oyster needs only one segment of orange and one of lemon. When you put it in your mouth you have perfect harmony—the sweetness of the orange, the tartness of the lemon and the salt of the oyster. Some might add a spoonful of butter, but I think that would ruin the balance."





Roger Vergé, his home, his *relais* Moulin de Mougins, plus menu samplings: *(1)* terrine of lobster beside a fabulous fish mousse; *(2)* the dining room of the Vergé home, with a Louis XIII buffet and antiques collected from around the world; *(3)* M. Vergé; *(4)* a cornucopia of delicate desserts; *(5)* the Moulin's terrace, its tables dressed in white napery, bright sun deflected by white umbrellas.



"I have never stopped learning about food," says Simone Beck, now in her late 70s. One example: a variation on a *Mont Blanc (1),* made with macadamia nuts and served with raspberry sauce. The great cook *(2)* relaxes with her husband, Jean Fischbacher, in the garden of their old farmhouse. Photographs on these pages styled by chef Michael James and designer Billy Cross.

RECIPES BEGIN ON PAGE 152



"The profusion of flavorful vegetables and magnificently perfumed herbs allows combinations in food that are almost inexhaustible" ***Simone Beck***

● For Simone Beck, known affectionately as Simca, the cuisine of Provence with its vegetables and herbs of such magnificent perfume and flavor remains the most exciting with which to experiment and create. "One can change the same recipe 20 times over, replacing one seasoning with another, and the dish will be completely different," says Simca, who shares with her husband, Jean Fischbacher, a primitive 300-year-old farmhouse near Plascassier. The author, along with Julia Child and Louisette Bertholle, of *Mastering the Art of French Cooking, Volume I,* (Knopf), she has run a cooking school for 30 years. But it is this farm, surrounded by aromatic sage, rosemary and bougainvillea—and where she still teaches in the summer months—that has inspired her to seek new challenges. "It is here that I have made what I feel have been my most interesting culinary experiments." ■

WINE & GOOD SPIRITS

By PETER QUIMME

Value for Money: Wines From Fetzer

when I first visited Bernard Fetzer in the early 1970s, his family winery in California's Mendocino County was only three years old and produced mainly red wines. Fetzer had some good special bottlings in those days but its real bargain was an affordable red in 5-gallon jugs sold only at its nearby tasting room. For many local residents a weekend drive included a visit to pick up a jug for the next week or two.

Today the 5-gallon jug is a thing of the past, but the winery still places the same emphasis on producing good-value fine wines and top-value everyday wines. Although it has grown considerably, it's still family run—10 of Bernard Fetzer's children are actively involved.

Recently I sampled all the latest Fetzer wines and found the whites crisp, fruity and refreshing and the reds flavorful, with an attractive hint of oak aging. Among the recent releases, my favorites were the Premium Red and Premium White (at $3.50 per bottle these nonvintage blends are top choices for everyday wines) and two 1982 whites—the Mendocino Johannisberg Riesling and the North Coast Gewürztraminer (both about $6). Both are low in alcohol, fragrant and fruity. Either is a delightful aperitif, luncheon or light dinner wine.

Among reds, recent vintages ('80 and '81) of the Lake County Zinfandel (about $4.50) and the '79 Mendocino Zinfandel (about $5.50) are characterful and well-balanced choices for a steak dinner. So are the full, round 1980 Mendocino Petite Sirah (about $5.50) and the wonderfully rich 1980 Mendocino Special Reserve Petite Sirah (about $8.50). The 1980 Mendocino Cabernet Sauvignon (about $7) is lean, tannic, and attractive. Well worth its $10 price is the 1979 Cole Ranch Cabernet Sauvignon, with its rich texture and fine depth of flavor.

Château Limoges



this unusual set of Limoges plates would make a handsome wedding gift for a wine-loving couple. Each plate features a reproduction of a 19th-century drawing of a famous Bordeaux château. The 9-inch plates are an elegant size for serving the cheese course—along with a fine Bordeaux, naturally. A set of six is $120 plus $5.25 for shipping from Wine Wares, 307½ East 53rd St., New York, N.Y. 10022.

Inexpensive Chardonnays From France and Italy

you've ordered the house specialty—chicken breasts with cream sauce. You scan the wine list. The ideal choice? Chardonnay, of course.

You're sitting on a seaside terrace and your host brings out a magnificent cold lobster. What do you hope he serves with it? Chardonnay, of course.

You're decided to do Saturday night's dinner party with style. What to serve with the salmon in green sauce? Chardonnay, of course.

There's a reason why the dry, austere white wines made from the Chardonnay grape are often the first choice when a fine white wine is called for. One of the great virtues of this characterful white is its versatility—it seems to go with just about any dish except red meat. But one of its problems is price: Many California and European bottlings are $10 and up.



Recently, however, I've come across some good, modestly priced Chardonnays from France's Mâcon district and a few from Italy's northern wine regions. They sell for about $5 to $8 a bottle and still show the style for which Chardonnay is famous.

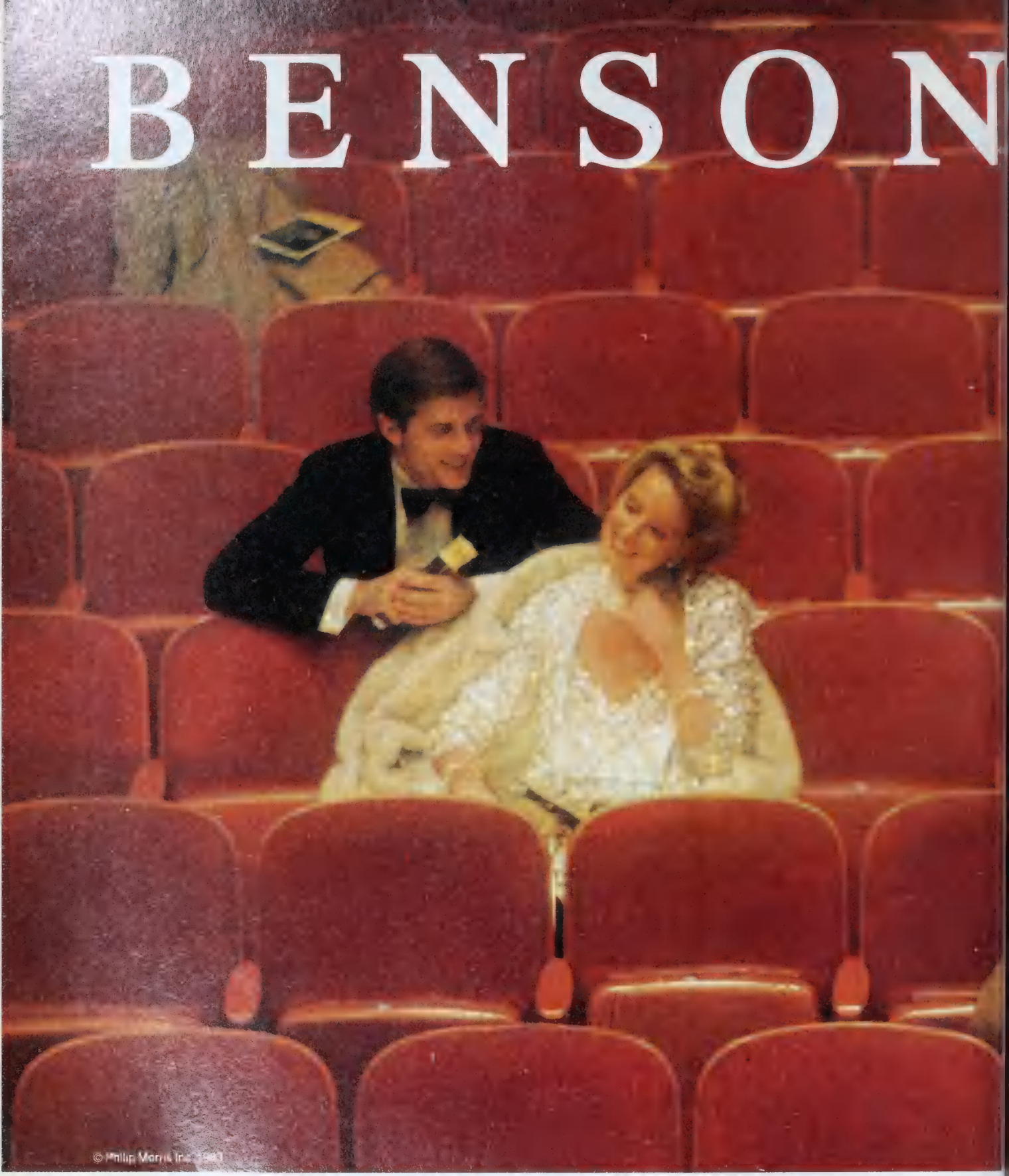
Mâcons don't have the depth of flavor and finesse of the world-famous white Burgundies made to the north, but they are crisp and fruity, more adaptable to a wider variety of dishes, and usually under $7 a bottle. They are best enjoyed young, so stick to the '81s where possible. I recommend Mâcon-Lugny "Les Charmes"; Joseph Drouhin Mâcon-Villages "Laforet"; Georges Duboeuf Mâcon-Blanc; Louis Jadot Mâcon-Villages; Louis Latour MâconLugny "Les Genièvres"; and Mâcon-Villages "Le Grand Cheneau."

Chardonnays from Italy are lighter than Mâcons and have less character, but the best examples are well-balanced, stylish and cost a dollar or two less than Mâcons. Most come from the Friuli and Trentino-Alto Adige regions of Northern Italy. They, too, are best enjoyed young—look for the '81, or better yet, the '82 vintage. Good producers are Pojer & Sandri, Jermann, and Plozner (all about $6 to $7). A particularly fine value is the 1982 Bollini Chardonnay ($5).■



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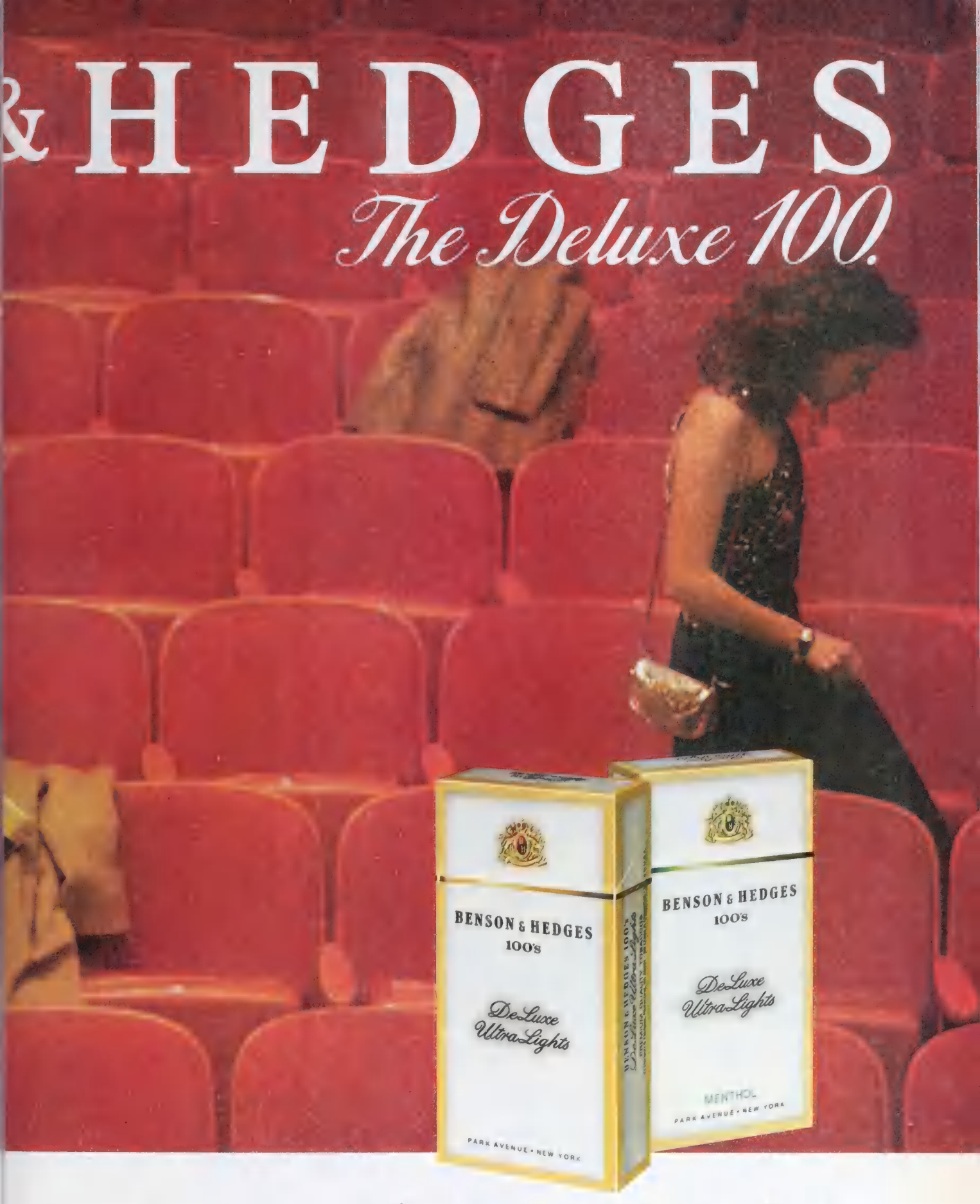


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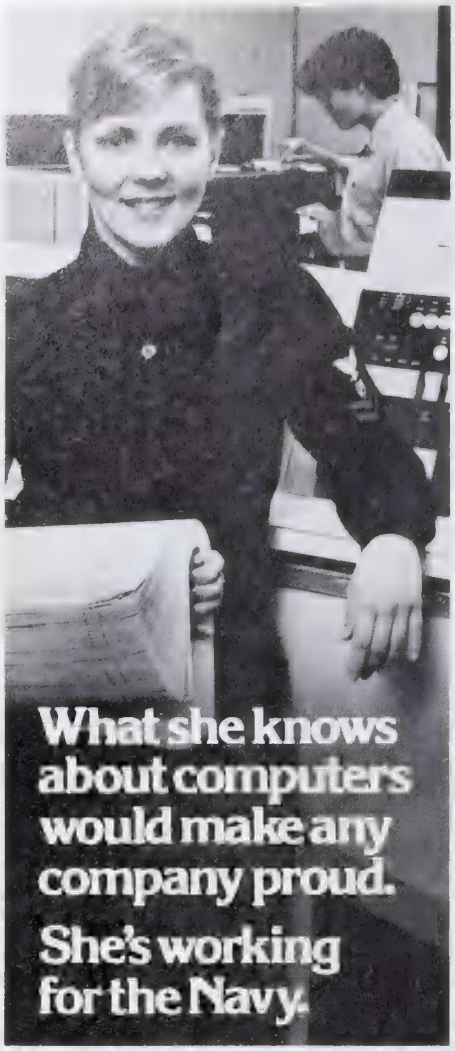
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QUICK COOK

A spring salute with fresh vegetables and strawberries



In May, seasonal favorites start reappearing in gardens and markets across the country. Buttery avocados, halved and filled with a tomato-and-basil vinaigrette, colorfully salute spring's bounty. For a dramatic centerpiece serve delicate red snapper filets and fresh vegetables baked *en papillote* (in buttered parchment) to seal in savor and seasonings. Add a tart cucumber salad; finish with a rich strawberry cream spiked with orange liqueur. Serves 4. —MARTHA STEWART

Avocado With Warm Tomato-and-Basil Vinaigrette

Dressing:

- 2 large ripe tomatoes, peeled, seeded and diced
- 1/2 cup basil leaves, chopped
- 4 tablespoons red wine vinegar
- 1/2 cup light olive oil
- 2 tablespoons Dijon mustard
- Salt and pepper to taste

- 1/2 avocado per person (choose ripe, but firm fruit), Whole basil leaves

1. Warm ingredients for dressing.
2. Pour dressing into each avocado half. Garnish with a basil leaf.

Red Snapper Baked in Parchment

- 4 sheets of parchment paper, well buttered on one side
- 4 red snapper filets
- 12 sugar snap peas
- 8 baby turnips, well trimmed and sliced
- 8 baby carrots, peeled and sliced in half lengthwise
- 12 button mushrooms
- 4 tablespoons unsalted butter
- 4 sprigs each of thyme and parsley
- Salt and pepper to taste

1. Preheat oven to 350°. Fold parchment in half, buttered sides in. Place fish and equal numbers of vegetables on one half of paper. Season with butter, herbs and salt and pepper. Fold and crimp so you have 4 closed semicirlces.
2. Bake in preheated oven until parchment is puffed, about 12 minutes. Fish should be done, and vegetables crispy.

Cucumber Salad

- 2 seedless cucumbers, scored with a fork and sliced very thin
- 4 tablespoons Japanese rice vinegar
- 1 teaspoon sugar
- 6 tablespoons crème fraîche
- Snippets of fresh dill (1 tablespoon)

1. Combine all ingredients. Chill until ready to serve.

Strawberry Cream

- 2 cups heavy cream
- 1 pint fresh strawberries, and sieved
- 2 tablespoons superfine sugar
- 1 pint hulled whole strawberries

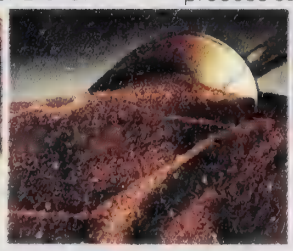
1. Whip cream until stiff. Add sugar and berry puree.
2. Pour into goblets over whole berries. Optional: 2 tablespoons Grand Marnier mixed into the strawberry puree.■

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GF GENERAL FOODS

DECORATING & DESIGN

Continued from page 10

president, Helene Baird, founded the company in 1976 when she and her husband, both avid gardeners, began to look for garden furniture that reflected the straightforward estate tradition. They found nothing. Mrs. Baird and her husband did, however, find adaptations of classic English seats at Williamsburg and used their own ingenuity to establish a carpentry to make American versions. Their garden seats, benches, planters and tables are made of mahogany or teak and come in glossy white enamel or a hand-rubbed natural finish. And the Bairds insist on traditional methods of joinery. While originally designed as garden furnishings, Chattahoochee Maker's pieces are of a scale that is appropriate for penthouse gardens and poolside furniture too. Visiting the University of Virginia, the University of Georgia or the Atlanta Botanical Gardens, you would find many public resting places featuring Chattahoochee's seats and chairs.

While you may be tempted to soften the linear aspects of these pieces with pillows and cushions, it is their spare, lean look within a context of trees, grass, flowers and stones that makes this traditional style so attractive. Pillows and cushions are more appropriate to wicker than to this style of wooden outdoor furniture.■

—PAULA RICE JACKSON

COMING NEXT MONTH

- *The inside (and outside) story of classic restorations in two historic towns: Wilmington, N.C., and Nantucket, Mass.*
- *An artist's handmade house in Taos blends Russian and New Mexican traditions*
- *A designer's garage conversion shows the quickest route to high style*
- *Summer entertaining feature: Party tables set in the New York Botanical Garden and simply wonderful picnics for weekend outings*
- *Special-event gift section: Invitation to the Wedding*
- *A refresher course for summer rooms—colors, patterns, fabrics*



TRAVEL

Continued from page 43

representative of the association of Relais et Châteaux in the U.S. This firm can streamline and greatly facilitate your bookings and help you cope with constantly changing exchange rates. Of course, you are welcome to write each inn or hotel or restaurant on your own behalf, but know in advance that correspondence by mail means a longer wait for confirmation of your itinerary. Write David B. Mitchell & Co., 200 Madison Ave., New York, N.Y. 10016. Tel: (212) 696-1323.

Getting to Provence

This summer brings with it the wonderful news that Trans World Airline's flights to Paris will not only hold at off-season fares, they'll even be lower than last year's off-season fares. Nonstop flights to Paris from New York's JFK Airport and Boston's Logan International Airport, will run $629 roundtrip on weekdays and $679 on weekends beginning May 15. TWA's "Get Away Tours," which include Provence, also include many Super-Saver bonuses. Proviso: Prices subject to change without notice.

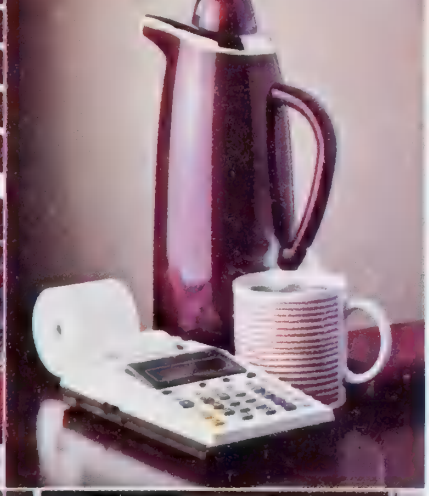
Once in France you'll find two great ways to reach Provence: by boat down the Rhone, a centuries-old choice . . . or the brand new train, the TGV *(train à la grande vitesse)* which runs from Paris to Marseilles in five hours, shaving 109 minutes from the usual train trip. One way first class, $93; second class, $63. There's a stop at Avignon if you prefer to work your way north to south in experiencing Provence. The summer schedule of this fast train begins May 23. For a schedule, contact the French National Railroads at 610 Fifth Ave., New York, N.Y. 10020.

One last note: A small and comprehensive book has just been published that could make your gastronomical foray to Provence easier. From Epicurean Traveler Press, it's called *La Crème de la Crème,* $10.95 in paperback. A guide to the finest restaurants of France, its $11.95 price includes postage if you order direct from the publisher at 229A Upper Terrace, San Francisco, CA 94117. All Bloomingdales and the Sakowitz stores throughout the state of Texas carry the book too.■

Sunday

Iced tea by the pool.
All afternoon.
And it stays icy.
And strong. Mmmm.





Monday

Hot coffee at the desk.
Hot and fresh.
From first letter
to last bill.

Friday

Ice water in the guest room. Cool good night. Cool good morning. Makes guests feel warm and wanted.





Saturday

Hot soup at the ball game. Even if you can't leave the TV, soup's on, hot & ready.
Touchdown! Mmm.

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Eight hours cold.
Eight hours hot.
And fresh-tasting, too.
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No kidding.

Thermique thermal servers are a whole new way to serve hot or cold beverages. A way that keeps them fresh, while it keeps them hot or cold. The unique double-insulated glass liner does the trick. Once you've tried one Thermique carafe, you'll want a whole family of them. That's why we've made them in a choice of colors to go with every room. Even wrapped one in hand-woven natural rattan for a great decorator look. Hot hot. Cold cold. And both fresh for eight or more hours! No kidding.



CORNING DESIGNS

CORNING DESIGNS P.O. BOX 5277 CLINTON, NEW JERSEY 08809

SOUTH OF FRANCE

Continued from page 139

It might be something as simple as an *assiette de jardinières*—a dozen raw vegetables, each seasoned differently. Dessert might be a wafer-thin *paillard* of apricots. There are just 20 rooms for the guests who awake each morning to another gustatory delight—*le petit dejeuner*. Served on a beautifully appointed tray, there are pottery bowls to cradle steaming café au lait, a basket piled with baguettes, brioches, croissants and homemade preserves.

Restaurants and Cooking Schools

Addresses for connoisseurs and relais shown on pages 137–143:

- Simone Beck
  Domaine de Bramafan
  06740 Châteauneuf-de-Grasse
  France
- Roger Vergé
  Le Moulin de Mougins
  06250 Mougins
  France
- Monsieur Bruno Ingold
  Château de La Chèvre d'Or
  06360 Eze-Village
  France
  (93) 41.12.12
- Monsieur & Madame L. Barel
  Le Cagnard
  06800 Cagnes-Sur-Mer
  France
  (93) 20.73.21
- Messrs. Guy Tricon & Jean André
  La Mourrachonne
  06370 Mouans Sartoux
  France
  (93) 75.69.88
- Monsieur & Madame André Lalleman
  Auberge de Noves
  13550 Noves
  France (90) 94.19.21

When the chocolate is rich and dark, and the cream is freshly whipped,

isn't it silly not to use Philly?



Nothing makes mouths water in anticipation like a fluffy, appetizing soufflé. But only the right ingredients can make it taste as good as it looks. Like PHILADELPHIA BRAND Cream Cheese. When you spend your time, care and money, in making a dish that looks this delicious, isn't it silly not to use Philly?

CHOCOLATE SOUFFLÉ

- 2 envelopes unflavored gelatin
- 2¼ cups cold water
- 1½ cups sugar
- 4 eggs, separated
- 1 8-oz. pkg. PHILADELPHIA BRAND Cream Cheese, softened
- 3 1-oz. squares unsweetened chocolate, melted
- ½ teaspoon almond extract
- 1 cup whipping cream, whipped

Soften gelatin in 1 cup water; stir over low heat until dissolved. Add remaining water; remove from heat. Blend in 1 cup sugar and beaten egg yolks; cook, stirring constantly, 6 to 7 minutes over low heat or until thickened. Combine cream cheese and chocolate, mixing until well blended. Gradually add gelatin, mixing until blended. Stir in extract. Chill until slightly thickened. Beat egg whites until foamy; gradually add remaining sugar, beating until stiff peaks form. Fold egg whites and whipped cream into cream cheese mixture.

Attach 3-inch collar of foil around top of 1½-quart soufflé dish; secure with tape. Pour mixture into dish; chill until firm. Remove collar before serving. Garnish with toasted sliced almonds and additional whipped cream, if desired. 8 to 10 servings

FRENCH CUISINE

Continued from page 143

RAW FISH FILETS WITH VEGETABLES

(La Mourrachonne)

- 4 six-ounce pieces of different types of fresh fish filets
- 2/3 cup thinly sliced zucchini
- 1 head of broccoli, broken into florets
- 2 carrots, thinly sliced
- Handful of very thin green beans, sliced in half lengthwise
- Juice of one lemon
- 3 leaves freshly chopped basil
- 6 tablespoons olive oil
- Kosher salt and black pepper

☐ Cut fish filets into bite-sized pieces. Keep each type of fish separate.

☐ Steam zucchini 2 minutes, broccoli 4 minutes, carrots 6 minutes, green beans 7 minutes. On a large plate make a border of steamed zucchini rounds, overlapping slightly.

☐ Arrange the filets of fish in rows, alternating with vegetables. Season rows of fish with lemon juice.

☐ Mix the chopped basil into olive oil, and sprinkle over fish and vegetables.

☐ Add salt and pepper to taste. Serves 4.

HOT OYSTERS IN CHAMPAGNE

(La Chèvre d'Or)

- 6 oysters in their shells
- Champagne (to equal juice of oysters)
- Pinch of curry powder
- 2 tablespoons heavy cream

☐ Remove oysters from shells. Reserve shells and measure liquid from oysters.

☐ Put oysters in their juice in saucepan and add equal amount of champagne. Poach oysters. Stop cooking just

(Continued on page 154)



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POULET MISTRAL

(Auberge de Noves)

- 1 three-pound chicken cut into 8 pieces
- 7 tablespoons butter
- 8 cloves of garlic, unpeeled
- 5 ounces of red wine vinegar
- 1/2 cup of chicken stock
- Salt and pepper to taste
- 2 fresh tomatoes, diced
- 1 whole chicken liver in addition to the one in the chicken
- 4 slices white bread sautéed in butter

☐ Sauté chicken in 4 tablespoons butter with unskinned garlic until browned, about 7 minutes each side.

☐ Add vinegar. Reduce liquid by about one quarter.

☐ Add chicken stock. Simmer 25 minutes, covered.

☐ Remove chicken and set aside. Add salt and pepper to sauce. Reduce sauce further until quite thick. Whisk in 1 tablespoon butter and add diced tomatoes at last minute.

☐ Before serving, sauté chicken livers in 2 tablespoons butter; mash livers, serve on sautéed white bread and top each piece with equal amounts of chicken and sauce. Garlic may be discarded or served according to taste. Serves 4.

LOBSTER TERRINE WITH SAUCE GRELETTE

(Le Moulin de Mougins)

- 4 tablespoons minced shallots
- 1 tablespoon butter, plus butter for mold
- 1-3/4 pounds filet of any white fish
- 1 tablespoon salt
- 1 teaspoon pepper
- 1 bunch of fresh tarragon, chopped
- 8 egg yolks
- 2-3/4 cups heavy cream
- 1 ounce unflavored gelatin dissolved in a small amount of warm water
- 4-1/3 cups *Sauce Américaine* reduced to 1 cup plus 1 tablespoon (recipe follows)
- 4 lobsters (each about 1 1/4 pound)
- court bouillon

FRENCH CUISINE

Continued from page 153

before it boils. Remove pan from heat so oysters are just barely warmed through.

☐ Remove oysters from liquid. Reduce liquid by approximately a teaspoon and add curry powder. Heat gently and add heavy cream. Place oysters in reserved shells. Nap with sauce. Put under broiler until light gold in color. Serves 1 as a first course.

RASPBERRY SOUFFLÉ

(La Chèvre d'Or)

- 1-1/4 cups sugar
- 1/4 cup water
- 2 cups raspberries, pureed
- 6 egg whites, beaten stiff
- Butter and superfine sugar to dust soufflé dish
- *Sauce:*
- 1 cup raspberries for *coulis* (dessert juice)

☐ Cook the sugar in the water until small crack stage (use candy thermometer). Gently add the puree of raspberries and cook 2 to 3 minutes more.

☐ Beat egg whites. When very stiff, delicately fold in the cold raspberry-sugar syrup. When thoroughly and delicately folded, put into a 6-cup soufflé whose bottom, sides and edge have been buttered and coated with sugar.

☐ Bake in 450° oven for 14 to 16 minutes or until puffed and light brown.

☐ *For sauce (coulis):* Puree fresh raspberries and strain through a sieve to remove seeds.

☐ When soufflé is done slice top with a sharp knife and pour two large spoonfuls of the *coulis* into the soufflé. Add *coulis* to each dessert plate. Serve immediately. Serves 6.

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SAUCE AMÉRICAINE

- 4 cups tomatoes
- 1 tablespoon olive oil
- 2 tablespoons butter
- 3 small shallots, finely chopped
- 1 clove of garlic
- 1 tablespoon each parsley and chervil, chopped
- 1 to 3 tablespoons brandy

☐ Cook tomatoes until most of the liquid has cooked away. Puree in processor and strain.

☐ Heat olive oil and butter in a saucepan and add shallots, garlic and parsley and chervil.

☐ Add the tomato puree and simmer until the shallots are soft. Remove the clove of garlic, add 1 to 3 tablespoons brandy, and cook for a few minutes without letting the sauce boil.

SAUCE GRELETTE

(Le Moulin de Mougins)

- 3/4 cup plus 2 tablespoons cream, whipped
- 4 tablespoons of tomato sauce
- 4 tablespoons diced tomato
- 1/2 teaspoon Worcestershire sauce
- Few drops Tabasco
- 1 teaspoon fresh chervil, chopped
- 1 teaspoon fresh parsley chopped
- 1/2 teaspoon fresh tarragon, chopped
- 1/2 teaspoon cognac
- Salt, freshly ground pepper and cayenne, to taste

☐ To the whipped cream add the remaining ingredients and fold them in lightly. Refrigerate sauce until ready to use. Refrigerated, it will keep about 2 days.■

Jane Ellis, a feature writer based in New York, reports on south-of-France cuisine from a firsthand knowledge of the region's foods.

☐ In small saucepan, sauté shallots gently in butter for about 2 minutes.

☐ Use chopping blade of food processor for filets of fish. Turn machine on and off 4 times, then process about 30 seconds, stopping as necessary to scrape bowl, until mixture is smooth. Add shallots to container. Then add in following order, with machine running, salt, pepper, egg yolks, cream and gelatin. Turn machine off. Add reduced *Sauce Américaine* and tarragon and process briefly. Remove mixture to a 2-quart bowl and refrigerate until mixture is very cold, at least 2 hours, preferably 4 hours.

☐ Poach lobsters in court bouillon (fish stock) for 15 minutes. Remove. Let cool. (This may be done in advance.) Remove meat from lobster and cut into pieces.

☐ Butter a 10-by-3-1/2-inch ovenproof mold and line inside with plastic wrap. Spread a layer of fish farce, then top with a layer of lobster pieces and cover with a layer of farce. Repeat layers ending with a layer of fish farce. Cover top with buttered aluminum foil.

☐ Preheat oven to 250°. Place mold in a baking pan; add enough hot water to come halfway up the mold. Bake for about 1-1/2 hours or until toothpick inserted in center of mold comes out clean. Start testing after cooking 1 hour.

☐ Remove mold from water and let cool 15 to 20 minutes. Cover with piece of wood (or a pan the same size) on which there is a 4-pound weight. Refrigerate 6 hours (preferably overnight) before serving. Slice and serve with *Sauce Grelette*. Makes 12 to 15 servings.

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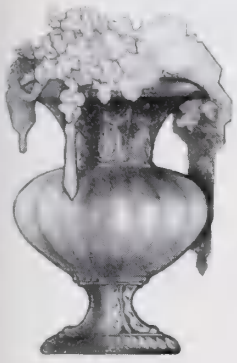
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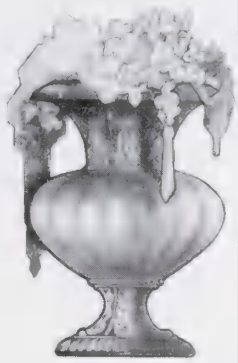
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GARDEN GUIDE



MAY

Easy ways to bring a beautiful formal touch to your garden



By KEN DRUSE

Everyone admires formal gardens for their elegance and for their ordered tranquility. But can you imagine the size of the staff needed to maintain such elaborately designed spaces? Shrubs must be pruned constantly. Annuals have to be dead-headed daily. And huge greenhouses must be maintained to provide the thousands of forced bulbs and bedding plants used in the precise plantings. But there are ways to bring a formal look to your yard without devoting countless hours to demanding garden upkeep. *(An example of one formal garden begins on page 128.)*

Necessary symmetry

Formalism in the gardens of antiquity was born out of necessity. The earliest ornamental gardens were created in arid countries where irrigation requirements dictated symmetrical layout.

Symmetry is the best compositional element for introducing formality to the garden. Two identical urns placed at the rear of your property will produce classical balance. Make a paved path leading to these twin urns and line it with parallel plantings to enhance the symmetrical theme.

Pathways and paved patio areas can be made with brick laid out in formal patterns. Herringbone, checkerboard and basket-weave designs make formal places requiring less maintenance than your planted areas. Quarry, stable or decorated glazed tiles can be used.

Dwarf plants and slow-growing varieties can serve as mini-hedges to edge planting beds. These slow-growing plants don't need constant pruning. Dwarf boxwood is the favorite choice.

Plants that grow naturally into formal shapes are also useful. Picea glauca 'Conica' (dwarf Alberta spruce) forms a perfect cone-shaped evergreen that never needs pruning. Artemisia 'Silver Mound' grows to a 6-by-12-inch half-sphere. And Juniperus 'Skyrocket' becomes a tall spire without pruning.

Parterres, elaborate paisley-patterned arrangements, can be made with natural pebbles and gravel in shades of white, beige or brown. Unlike parterres of bedding plants, pebble patterns require little maintenance. Slow-growing succulents with variant foliage colors and textures (sedum and sempervivums, for example) can be used for living parterres that are fairly permanent.

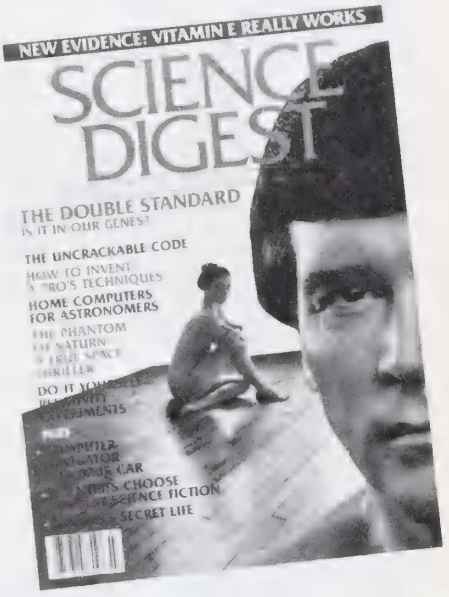
Outdoor accessories

Structures, sculpture and garden ornaments always add order to the outdoor space. A gazebo placed in a natural setting still makes a formal statement. Sculpture, especially of people and animals, contributes to a stylized look. Small ornaments can be placed throughout the garden, as can columns and other classical details. Likewise, water in the landscape, either in fountains or in reflecting pools, contributes to formal sights and sounds. In one suburban garden, moldings, a door and a weather vane were added to the back wall of a neighbor's garage to make a trompe l'oeil garden structure out of a potential eyesore.

Formal elements coupled with easy-care ideas will help you create old-style elegance and allow you the time to enjoy your new garden.■

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SUN STEALER

Continued from page 123

Reading a column of public notices several years ago, Cathy Fulmer's eye fell on an item announcing a public sale of furnishings and furniture at Lowry Elementary School in Minneapolis. "I went to that school," she says today, "so we couldn't resist taking a look at what was being offered."

Cathy's husband, Brian, recalls roaming from room to room, grabbing sales tickets off doors, storage cabinets and whatnot. The school was doomed for immediate demolition. "We had three days to figure out how to dismantle what we'd bought and get everything out of the building," he says.

The Lowry School adventure was but one of many foraging operations engaged in by the Fulmers. Indeed, by the time they had decided to build a house on the foundation of the derelict shack near the boarding kennel they'd bought, they had collected, willy-nilly, what amounted to a hope chest of architectural and structural spare parts.

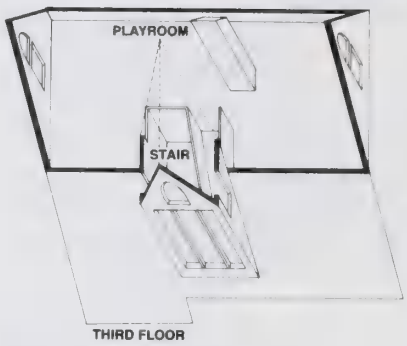
Finding an architect who would design a house around such a singular collection of stuff culminated in an equally bizarre situation. The Fulmers are resourceful to a fault. Thus Mr. Fulmer predictably signed up for an evening extension course to learn about alternative energy. One lecturer was a young architect named Michael Dunn. He seemed to know his business, so Mr. Fulmer invited him out to Long Lake for a look at the site.

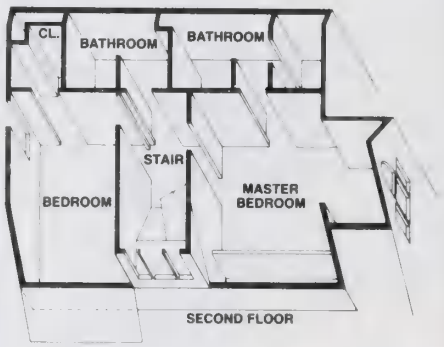
Mr. Dunn brought along an architect friend named Peter Curtis, and the two of them agreed to return in two weeks with plans for a house. "When they came back," says Mr. Fulmer, "we discovered that each had done a set of drawings. Neither had seen the other's, but they encouraged us to look at both sets and choose the ideas we liked. That was kind of fun."

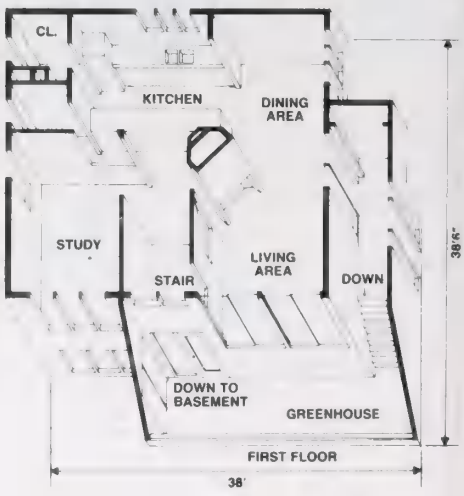
The project was tossed back and forth between the two young architects, each working on the Fulmers' house as free time dictated. "Michael was busy studying for his licensing exam," recalls Mr. Fulmer, "and Peter also had very little spare time. But they combined their efforts to give us the house we wanted."

Among the features the Fulmers most wanted was an energy-conserving design. They have assuredly got it: A compact, five-level plan, a wood-burning furnace and a great south-facing greenhouse have conspired to keep the Fulmers' heating bills enviably low. Last winter, for example, they burned less than a cord of wood and 100 gallons of fuel oil.

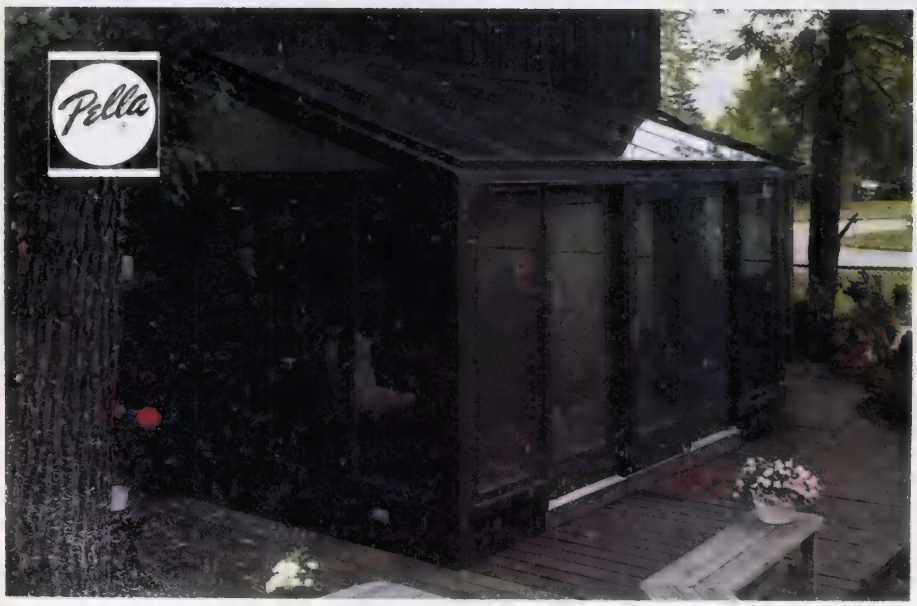
Both Michael Dunn and Peter Curtis have been pleased with their unorthodox collaboration. "But it's a curious thing," says Mr. Fulmer, "that they haven't done anything else together since."■ —WILLIAM HOUSEMAN







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CREATING FANTASY WITH DRAWING PENCILS

Shown on pages 106–107

To create a freehand wall design inspired by nature, choose simple shapes that can be illusionary and full of movement, like bending birch trees *(see page 107)* and tall grasses.

Birch trees are especially effective drawn in a clump in the corner of a room. The offshoot branches can trail up and over the ceiling, making the tree look as if it were actually growing overhead.

The trick in drawing is to keep a loose, light hand, drawing very faintly with flowing strokes.

After the outline shapes are penciled in, you can go back over your work, shading details, with some extra effort you can give the tree's branches the subtle look of fine etching.

To get the feel of line drawing on a large scale, practice first on inexpensive wrapping paper. Remember, if your drawing is not up to expectations, you can always erase.

Use a gray drawing pencil (or an ordinary writing pencil) and begin by tracing a long line that curves from the ceiling to the floor. Two gracefully curving lines make a tree trunk; single lines drawn at random rather like veins (or tributaries) will make branches and twigs.

After the basic shapes are penciled, the outlines are darkened and then shaded. (Shading is best done by a light, rapid scribbling.) To "set" your artwork, spray with Krylon crystal clear, then polyurethane.

You will need special tools to recreate the designs shown on our blanket chest *(page 106)*. These tools are available by mail; order precut heart stencil ($2\frac{3}{4}$ inches high and wide) along with 12 geometric stencils (and 12 other decorative ones, as well) all in clear, reusable plastic, for $6.30 UPS; from Stencil Magic, Dept. HB, 8 W. 19th Street, New York, N. Y. 10011. If you wish stencil information only, send $1 for their helpful booklet.■



There are many imaginative ways to embellish freehand wall designs. If you draw a tree trunk, for example, try adding fantasy bark. Tear up pieces of tissue paper, then paste them at random along the tree trunk.

THE GOOD OLD DAYS

Continued from page 119

house with a barn with cats. The seashore was never important to me. I had not grown up with it, so I did not miss it. A pond, yes. A stream or a lake? That would be perfect.

Like many Americans, the dream was impossible to me. I had little money and had been brought up to be wary of debt. Yet within five years I had my dream. The house I found only hinted at what it had been and what it could be again. It was a noble structure, about 150 years old, that had literally fallen to wrack and ruin. The first month I owned it, I could hear the wind rattle through the walls and listen to the tinkle of windowpanes as they clattered to the ground. Many of the ceilings in the 13 rooms had collapsed. The kitchen was black from kerosene smoke. There was no heat and no running water. The grounds were a tangle of weeds and underbrush. Wild grape and other climbers grew into the rooms through the broken windowpanes.

My friends, when they saw it, turned their faces aside in pity, fearing that there was no way the structure could be saved. They wondered silently how someone in the business of houses and design could ever be such a fool.

But I knew the house was sound as a dollar—a dear, huge rickety-looking house, wanting desperately to be cherished again. And I loved it. It sat gently in the rolling land, rimmed by pastures, overlooking an immense cornfield.

Who would dare say that bringing an old house back to life is easy! Weekends of work, tearing out walls, sanding floors, painting, fixing, wiring, plumbing, polishing, puttying went on for an endless time—five years. Only the work that I simply could not do myself went out to professionals. More often, I bartered with friends. A weekend in an idyllic setting with homemade food and good wine and exercise in exchange for sheet-rocking a wall.

Even when the house had only one room free of sawdust and plaster dust, I entertained. Saturday nights were traditional feasting nights when local friends, houseguests and whoever else was around gathered in blue jeans and work clothes to share gossip, music and good food around the warmth of a cherry-red potbellied stove.

Today, the house is finished and many of us have gone our separate ways. Just as the circumstances of our lives have changed, so has the house. It, too, had taken on a new persona that, in its completion, demands more formality.

Now when I entertain, people dress for dinner. Everything exists on a higher plane—more sophisticated, more citified and more urbane. This, too, is wonderful, although far less intimate and with less of the quality that allowed everyone to share secrets and bare their innermost thoughts—to cry over a broken love affair or curse a pompous boss. Sympathy and familial understanding were served up along with the cookies and coffee at my dining room table—a tablecloth draped over a plywood plank on two sawhorses.

What's important, though, is that I'm home. I found a house that I know even to its innermost secrets—where the mice like to skirmish until I catch them, the idiosyncrasies of the water pump, what

(Continued on page 162)



THE GOOD OLD DAYS

Continued from page 161

still allows a tiny leak in a rainstorm, the room upstairs facing west that is sunny and warm with no heat even in winter, what open windows give the freshest, coolest breezes during the hottest days of summer.

From never being able to cook at all, I build my weekends almost entirely around cooking. My pies and soups, never as good as my grandmother's, get better with each passing year. Once again, I live in America's farm basket, where tomatoes are the juiciest, where we can savor the freshest of all possible corn, buy fresh eggs and find an excellent smokehouse at my doorstep.

We Americans are, after all, the sum of so many parts, so many pasts and so many fruitful tomorrows. Patterns and memories do shape our lives. As I grow older and sort out the values that give life its wonder, my mind returns to my grandparents' house. Then I feel I've come home again and it's as wonderful as I remembered. ■

Norma Skurka, a free-lance journalist, was formerly executive editor of House Beautiful.

BOOKLETS

If you are planning changes in your home, whether decorating or remodeling, House Beautiful has the booklet you're looking for. To order these helpful, handy, fact-filled booklets, please turn to page 197 and simply fill out the Booklet Order Form.

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100's: 14 mg. "tar," 1.1 mg. nicotine av. per cigarette, FTC Report (Dec. '81). 100's: 13 mg. "tar," 1.1 mg. nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Eve
LIGHTS
THE FIRST THING YOU NOTICE IS TASTE.

helpful facts from the makers of fine Back Supporter® mattresses. **Spring Air Co. Free.**

FOOD & GOOD SPIRITS

13. Almond Gifts (and more!) From California: Full-color catalog overflowing with delicious almond assortments including favorite snack and cooking almond varieties. Almond confections of every type—plus premium-quality hazelnuts, pistachios and macadamia nuts. Delivery and satisfaction fully guaranteed. **Almond Plaza. Free.**

14. The Kraft Cookbook contains over 300 of Kraft's most requested recipes. Ease of preparation and assured success are yours with these Kraft recipes. The convenient vinyl cover converts to an easel stand, and the three-ring loose-leaf binder allows you to remove recipe pages—or add your own. **Kraft, Inc. Price, $6.95.**

DECORATING IDEAS

15. Windows of the World ™: An extraordinary window decorating publication, with over 100 pages of full-color room settings and window furnishings. Complete guide on how to design, measure, select, make and install window treatments. Newell continues to fit right in with your design ideas! **Newell Window Furnishings. Price, $3.50.**

16. Free Wall Posters for Decorating. New "National Directory of Free Posters and Prints on Many Different Subjects to Decorate With!" How and where to write for hundreds of free posters and prints on many different subjects to decorate with instantly. **Weiss & Daughters. Price, $1.99.**

17. Awnings, Patio Covers, Privacy Screens. Booklet features many practical ideas for using "Sunbrella" canvas fabrics including how to save energy by installing window awnings. Made of acrylic fiber, "Sunbrella" fabric is guaranteed for five years. **Glen Raven Mills. Price, 50 cents.**

18. Let's Live Color: With 36-pages of economical, easy-to-use ideas from decorating experts, this booklet from Tru-Test® paints shows you how clever color planning enhances your home and offers tips for professional results when you paint-it-yourself. **True Value Hardware Stores. Free.**

19. Free Decorating Gifts: "National directory of valuable free gifts and things plus government benefits for people who are going to decorate, build, remodel, or add on." Where to write for hundreds of free gifts, plans, samples, layouts, aids, books, government benefits, low-cost and much more. **Weiss & Daughters. Price, $1.99.**

20. You can **"Expect a Miracle"** preserving and protecting the beauty of your surfaces. A successful project begins with knowledge. These pamphlets will direct you to **"Beautiful Results"** and the satisfaction which comes from **"Doing it Yourself." Valspar Corp. Price, 50 cents.**

BUILDING AND REMODELING

21. Marvin Terrace Door. Color brochure introduces a beautiful alternative to aluminum sliding doors, the wood swinging patio door. Special security and energy saving features are provided and a wide variety of options and sizes are shown. Traditional, contemporary and French styles are featured. **Free.**

22. Marvin Windows Replacement Brochure describes made-to-order windows and doors. Special energy saving features and unique case histories are included. Shows how windows can be installed in 12 easy steps. No fit kits are necessary. **Free.**

23. Windows and Gliding Door Answer Book From Andersen. 24-page, full-color booklet answers the most-asked questions about windows and gliding doors for new construction, remodeling or replacement. Includes sections on planning, models and applications for vinyl-sheathed Perma-Shield® windows and gliding doors. **Anderson Corp., Bayport, MN. Free.**

24. How To Add a Beautiful, Energy Efficient Room to Your Home. Sixteen four-color pages introduce a fabulous glass-enclosed addition. See how this dream room was bargain-built for $27 per sq. ft. Kit contains floor and elevation plans, materials list, gazebo spec., step-by-step guidelines and worksheet. **Maywood. Price, $1.**

25. Living With the Sun: Color booklet explains in layman's terms the planning, construction and operation of passive solar design. Homes throughout the United States serve as examples of passive solar design operating in a variety of climates and geographic allocations. **PPG Industries. Price, $1.**

26. Maytag Encyclopedia of Home Laundry: This practical reference for homes and schools, contains material on energy conservation, fibers, fabric finishes and stain and spot removal. Also included is information about home laundry planning and features available on laundry equipment. **The Maytag Co. Price, $1.25.**

27. Pella Idea Book: 24-page booklet shows wood and aluminum-clad windows and patio doors plus clad sunrooms and skylights in traditional and contemporary homes. Energy-efficient glazing systems, low maintenance exterior and easy-washing design explained. Interior wood folding doors are also shown. **Pella/Rolscreen Co. Free.**

CARPETS AND OTHER FLOOR COVERINGS

28. Carpet Buyer's Guide. A brochure to help dispel consumer confusion in purchasing carpets. It discusses carpet terminology, how various types of carpets are made and gives informative hints on what to look for when shopping for carpets. **Monsanto Textile Co. Free.**

29. Gulistan Carpet Booklet. This four-color booklet is stuffed with new decorating ideas that can do wonders for your home on a small budget. Your home will appreciate it. **J.P. Stevens & Co., Inc. Price, $1.**

30. Carpeting Tips, Argosheen Book. Gives valuable information about professional cleaning, keeping your carpet new, and selecting carpeting for easy cleanability. Argosheen is the choice of interior designers and commercial cleaners for spotting as well as all-over cleaning. **Argo & Co. Price, 35 cents.**

31. America's Largest Collection of Oriental Design Rugs. Couristan's 64-page full-color Kashimar catalog portrays more than 50 different designs/colorations in 13 sizes—octagons, runners, rounds and broadloom. Includes rug glossary and special construction story. A must for every rug enthusiast! **Couristan, Inc. Price, $5.**

TRAVEL

32. Cruise the Mississippi and Ohio Aboard the Mississippi Queen or the Delta Queen. Historic ports-of-call, rollicking steamboatin' entertainment, outstanding Creole cuisine and comfortable accommodations. Two to 12 night cruises departing from New Orleans, Memphis, St. Louis, St. Paul, Pittsburgh and Cincinnati. Save 10 percent with our "Steamboatin' Advantage" fare! **Free. Delta Queen Steamboat Co.**

(Continued on page 164)



FOR QUICK STITCHING—A BATTERY-RUN SEWING AID!

This portable, hand-held cordless sewing machine is simplified and streamlined for total freedom of use. With battery operation you can use it anywhere—the patio, the camper, the beach, while watching the children in the yard. It offers many of the features found in conventional machines: light touch speed control; presser foot lift lever; needle height adjustment lever and four thread guides. This versatile, light-weight Super Stitch™ will hem skirts, baste seams, stitch cuffs, hem drapes (without taking them down if you don't want to!); it even appliques. Super Stitch (made in U.S.A.) comes with illustrated instructions, needle threader and starter spool. This super, handy sewing aid (which measures approximately 11" lg; 2½" wide; 5" high) is just $13.95 plus $2.00 shipping, handling and insurance (total, $15.95 each). *Batteries and sewing supplies are* ***not* *included!* Use the coupon below to rush your order to you.**

H.M. SPECIALTIES, Dept. HFSS 053;
P.O. Box 2318, FDR Station; New York, NY 10150

Enclosed is my check or money order (no cash, please) payable to H.M. SPECIALTIES for $ _____. Please send me _____ Super Stitch(es) @ $15.95 ($13.95 + $2. shipping, handling, insurance each).

SHIP TO (please print) _____

STREET _____ Apt. # _____

CITY _____

STATE _____ ZIP _____

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The Hearst Corporation 250 W. 55 St., NY, NY 10019

BOOKLETS

Continued from page 163

33. Discover the elegance of this 18th-century palace where royal and state governors once lived. Furnished with rare English and American antiques, Tyron Palace and its elaborate gardens are the nucleus of a unique restoration complex in historic New Bern, N.C. **Free.**

34. Wild Dunes Beach & Racquet Club. Beautiful island resort on the Isle of Palm, 12 miles from Charleston. Championship golf and tennis, restaurant, meeting facilities; marina, 2½-mile beach and luxury villa accommodations. Call 1-800-845-8800. (In S.C. call 1-800-922-5650.) **Free.**

35. Savannah's Historic Inn of Distinction, the Eliza Thompson House: a unique opportunity to stay in a historic house while visiting Georgia during its 250th birthday celebration. Our descriptive brochure and rate card sent free upon request. **Free.**

36. High Hampton Inn & Country Club. Color literature and complete information on this delightful country inn and private resort located at 3,600 feet in the Blue Ridge Mountains of North Carolina. Golf, tennis, water sports, skeet, trap, riding, hiking, spectacular scenery. **Price, 10 cents.**

37. Kiawah Island. Ten miles of secluded beach, two resort villages, Nicklaus and Player golf courses, two world-class tennis centers, unique shops, superb low country cuisine, and more just 21 miles from historic Charleston, S.C. 30-page color vacation magazine. **Free. Kiawah Island Co.**

38. Jekyll Island, Georgia: Stay at a former millionaire's island hideaway. Seven oceanfront hotels, four challenging golf courses, tennis, miles of unspoiled beach and much more. Have your convention or vacation at reasonable rates in the Golden Isles of Georgia. **Twenty-page color booklet. Free.**

CURTAINS, DRAPERIES, FABRICS AND LINENS

39. Levolor: Glamorize, dramatize, beautify any interior with Levolor horizontal and vertical blinds and woven shades. Twenty-eight idea-filled, colorful pages inspire an exciting new outlook. All about how to change any window from dull to dramatic. Plus a 16-page Designer Section. **Levolor Lorentzen Inc. Price, $1.**

40. Verosol Shades. Full-color folder shows new, pleated polyester shades that provide year-round insulation equal to a 5-inch wall of brick. So sheer you can see through them; aluminum-backed for energy efficiency. Custom-made in a variety of colors. Measuring instructions included. **Kirsch Co. Free.**

41. From Porthault: Magnificent, 80-page color catalog shows the latest creations in tablecloths, napkins, sheets, pillowcases, blanket covers, bath towels, embroideries, appliques and prints, as well as matching china. **D. Porthault. Price, $2.50.**

BATH EQUIPMENT AND ACCESSORIES

42. Lifestyle Bathrooms. Full-color illustrations of the latest in bathroom and powder room designs. All new 16 pages contain the latest in water-saving fixture designs, plus a selection of deluxe European-inspired pedestal lavatories, whirlpool baths in several sizes. Wide range of bath and kitchen faucets and sinks. **American Standard. Price, $1.**

43. Create Your Own Elegant Bath: "Kohler elegance" offers 44 pages of colorful ideas for bathroom, powder rooms and kitchens; whirlpool baths, spas, lavatories, kitchen and bar sinks; water-saving toilets, shower heads and faucets. Booklet helps with production selection, color coordination decorating ideas. **Kohler Co. Price, $2.**

44. Fashion Baths. Affordable luxury of lifestyle designs illustrated in a full-color portfolio. A collection of planning ideas, accessories, and stylings for St. Charles® baths and vanities. **St. Charles Manufacturing Co. Price, $4.**

GARDENING AND OUTDOOR LIVING

45. Wrought-Iron Furniture—Indoors and Out. Color brochure features traditional and contemporary lines of casual furniture in a variety of frame colors, woven vinyls and designer fabrics. Choose from dining and seating groups, tables, chaises or servers. Other matching accessories are available. **Lyon-Shaw, Inc. Price, $2.**

46. Ra-Pid-Gro® Plant food brochure and coupon. Learn about "foliar feeding" with Ra-Pid-Gro for bigger yields and healthier vegetables, flowers, container plants, trees, shrubs and lawns. Ra-Pid-Gro goes to work instantly and effortlessly. What it's named is what it does! **Free.**

KITCHEN PLANNING, EQUIPMENT AND ACCESSORIES

47. Kitchenaid Appliances. Brochure describes dishwasher line that heats its own water in every complete cycle and uses less energy, time and water than previous models. Also covers trash compactors, disposers, hot water dispensers, mixers and coffee mills. **Kitchenaid Div., Hobart Corp. Price, 50 cents.**

48. New 28-page booklet from Tappan provides tips on buying major cooking appliances, energy saving ideas for the kitchen, plus help on kitchen layout and planning. **Price, $1.**

49. Full Line Appliance Catalog. The Frigidaire catalog shows the complete line of appliances, color photographs, specifications, and dimensions of all products. **Frigidaire Co. Price, $1.**

50. A full-color brochure presents the complete line of Delta® washerless faucets. Included are single and two-handle faucets for the kitchen bathroom, designer Award Collection® models, and the new one piece Delta 4000® toilet. **Delta Faucet Co. Free.**

51. Amana Kitchen Planning Guide. Full-color, 16-page brochure contains ideas and specifications to help you create your dream kitchen with quality, energy-saving Amana built-in appliances: Radarange® microwave ovens, refrigerators, freezers, ranges, ovens, cooktops and Radarange Plus™ products. **Price, 50 cents.**

52. Elegance in Home Refrigeration: Full-color folder present a selection of built-in refrigerators and freezers with side and door panels in the material of your choice to fit your custom decor. **Sub-Zero Freezer Co. Inc. Free.**

53. Fashion Kitchens: Beautiful kitchens, cabinet styles, wood finishes and colors along with practical, functional work areas and convenience accessories are shown. This colorful booklet will help you convert kitchen dreams into reality. **St. Charles Mfg. Co. Price, $6.**

54. Elkay stainless steel sinks and other products give a contemporary look for any interior. . . Work-saving accessories in many models and sizes.

(Continued on page 198)



Our sofa is an overnight sensation.



It would be a wonderful world if all sofa/beds were created equal. Unfortunately, most feel like you're sitting on a park bench instead of a sofa. And sleeping on a park bench instead of a bed.

That's because they were made only for convenience, without so much as a nod toward the finer things in life. Like style and comfort, for instance. Important considerations at Aireloom.

That's why our sofa/beds are handsome pieces of furniture. Meticulously put together. And lovingly designed with an eye to beauty and a deep concern for the creature comforts. Why do we do it? Because, quite frankly, it's the only way we know how. We design for people who are as finicky about detail and fine craftsmanship as we are. An arrangement we covet.

In keeping with this philosophy we offer what our grateful customers tell us is a "staggering array" of decorator fabrics in the "widest range of textures and colors imaginable." Even in the most supple of genuine leathers.

But the real beauty lies beneath the surface. In our mattress. We wouldn't dream of making a mattress simply to suffer the occasional overnight guest. Instead, you'll find the very same exclusive Rip Van Winkle that's been providing support and consideration for countless backs since 1951. You needn't special order your mattress in 80" lengths, either. This extra lavish length isn't lavish to us. It's standard.

So, if you're looking for a sofa/bed that's not an excuse for a sofa, or an apology for a bed, look for Aireloom.

We don't make compromises. We make sofa/beds.

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We're putting an end to the "tall tales" you've been hearing about automatic pool cleaning.



The top pool cleaner works under a cover.

All the conflicting claims about automatic pool cleaners may have you wondering which one really is automatic. Well, a lot of claims by competitors fall into the "tall tales" category and are based on test conditions favoring the manufacturer. A competitive unit, Polaris Vac-Sweep®, was removed from the pool every hour on the hour for servicing. That's not automatic pool cleaning. If you are like most pool owners, you want a truly automatic pool cleaner, one that you don't have to worry about, even when you're away.

You want the Arneson Pool Sweep® automatic pool cleaner. How can you be sure? Because Arneson gives you facts, not fiction. In the Arneson test, conducted recently by an independent testing laboratory, ***continuous*** operation was the parameter set to create real automatic pool cleaning conditions. The Arneson Pool Sweep I unit took on Polaris Vac-Sweep and two other competitive cleaners, and outcleaned them all, in **less than half the time.** The Arneson Pool Sweep I unit performed perfectly, without ever being removed from the pool for any reason.

These independent tests prove that Arneson Pool Sweep I unit is the No. 1 automatic pool cleaner... as it has been for over 22 years. So don't be fooled by the "tall tales". Send in for the facts and make up your own mind. If you do, you'll choose the Arneson Pool Sweep unit for cleaning with or without a cover.

An undercover conversion unit is available for Pool Sweep I owners. Be sure to ask your pool dealer for additional details or send for free data with the coupon.

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ARNESON
Pool Sweep®
No. 1 Since 1960

Send me information on the Arneson Pool Sweep Automatic Pool Cleaner and a copy of the actual test report.

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Address _____

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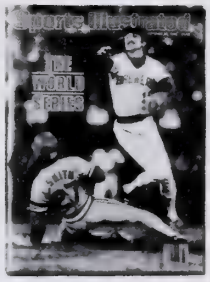
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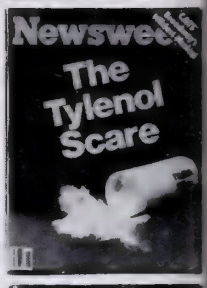






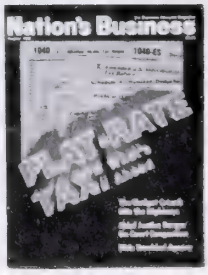




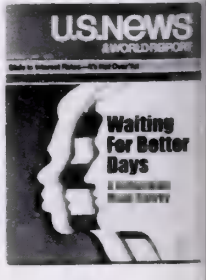












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If you want to cook fat-free, if you like the beautiful garden-fresh colors and crisp natural texture of steamed foods, or if you're a gourmet who savors their irresistible taste, the Rival Steamer is for you.

Our oval-shaped electric is automatic. The amount of water determines cooking time. Foods won't overcook, dry out or scorch.



Oval shape fits the foods America likes steamed: fish filets, without the extra calories of cooking with fat, whole ears of corn, whole asparagus and broccoli.

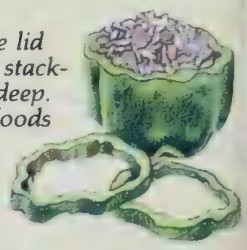


Slotted steamer basket replaces rice bowl for steaming vegetables, corn, and fish.





Raised dome lid allows food stacking to 3½" deep. Perfect for foods like stuffed peppers.



The eight-cup capacity rice bowl can be used for cereal and other foods. Rice comes out light and fluffy. Eggs, salmon steak, fish filets poach perfectly.



Freshens stale bread, steams puddings, heats leftovers. Dried foods reconstitute beautifully.



Exclusive! A water reservoir separates food juices from water, eliminating burnt food odors.

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THE STEAMER

Automatic Electric Steam Cooker

Rival Manufacturing Company, Kansas City, MO 64129 In Canada, Mississauga, Ontario L4V 1E3

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

CORRECTIONS:

●In "The Wake-Up Power of White," pages 106 to 111 of the March 1983 issue, Eileen Joyce, design director of Bloomingdale's, should have been credited as co-interior designer. ●The "Doors of Lewisburg" poster, in our March HB Lookout, is available from Holiday Decor Committee, Box 406, Lewisburg, PA 17837; $7 ppd.

ON DECORATING & DESIGN

●*Page 10:* **Garden furniture—**Chattahoochee Makers Co. (M), 517 East Paces Ferry Road, NE, Atlanta, GA 30305; The Middleburg Gallery Inc. (R), 8 North Madison St., Middleburg, VA 22117.

HB MARKETPLACE

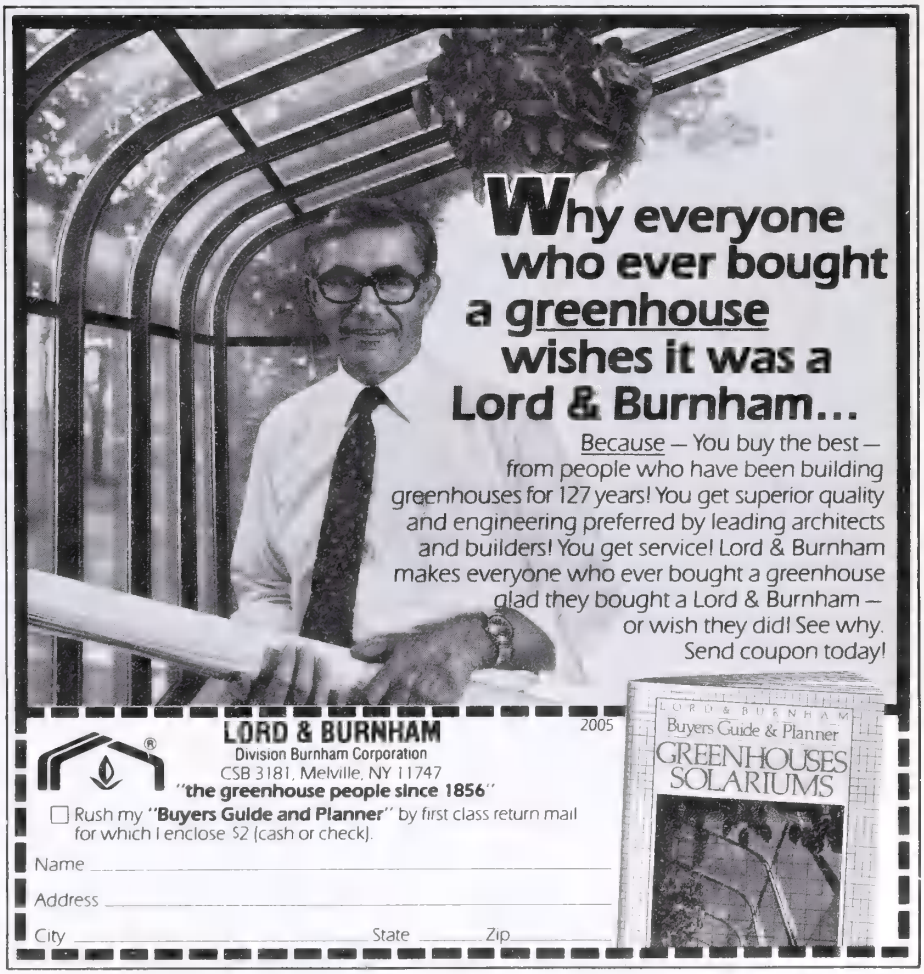
●*Page 19 (top to bottom):* **Chemex hourglass coffee maker,** heat resistant glass with wood collar—Porto Rico Importing Co., 201 Bleecker St., New York 10012; Bloomingdale's (R), New York; Macy's (R), California; Foley's (R), Texas. **Jam,** $6.95, wooden box and wooden scoop—Conran's, (R), 160 E. 54th St., New York 10022. **Hard rock maple bread board** with sunburst design, 12 inches diameter, $15—Hartstone Inc. (M), 299 Ridgedale Ave., East Hanover, NJ 07936, for availability call (201) 884-0830. **Espresso makers—**Rowoco Inc (M), Warehouse Lane, Elmsford, NY 10523, for availability call (914) 592-5865. **Im Brike Turkish coffee maker; copper tray,** $135; **coffee cup and saucer,** $2.50; **rug** (pillow cover) $175; **covered copper/brass container,** $30; **small dish,** $2.75—Greek Island Ltd. (R), 217 E. 60th St., New York 10002. **Turkish coffee grinder—**Porto Rico Importing Co. (R), 201 Bleecker St., New York 10012. **The Glass-Perk—**Gemco Ware Inc. (M), One Gemco Plaza, Freeport, New York 11520, for availability call (516) 623-9300. **Striped mugs and spoons—**Conran's (R), 160 E. 54th St., New York 10022. **La Pavoni** electric espresso and cappucino maker—Porto Rico Importing Co. (R), 201 Bleecker St., New York 10012. **Espresso cups and saucers,** terra-cotta and glazed, $8 per set—Ad Hoc (R), 842 Lexington Ave., New York 10021. **Interlude cordial glass,** $15 each—Ceska (M & T), 225 Fifth Ave., New York; Lord & Taylor (R), Fifth Ave., at 39th St., New York 10018. **Caffé Simac** is push button operated, 13½ inches high with 19½ inch diameter—Simac Appliances Corporation (M), 14 E. 60th St., New York 10022, for availability call (800) 223-1898. **Demitasse cups and saucers and coffee cups and saucers, Kristina English earthenware:** 20-piece set includes dinner and salad plates, bowls, cups and saucers, $69; flatware available—Conran's (R), 160 E. 54th St., New York 10022. **Napkin,** 50 percent linen/50 percent cotton—Henri Bendel's (R), 10 W. 57th St., New York 10019. **Alessi stainless stove-top model coffee maker—**Maurice Duchin Inc. (M), 230 Fifth Ave., New York 10001; Museum of Modern Art Gift Shop (R), 11 W. 53rd St., New York 10019. **Set of four demitasse cups/saucers and spoons,** $30, by Bellini—Maurice Duchin Inc. (M), 230 Fifth Ave., New York 10001; Sointu, 20 E. 69th St., New York 10021; Arango, Dadeland Mall, Miami, FL. **Silver-rimmed tray** with laminate insert bottom, $32.50—Landes (T), 225 Fifth Ave., New York 10010; Saks Fifth Avenue (R), B. Altman's (R), Macy's (R), New York. **Napkin—**Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **General Electric's Digital Brew Starter** electronic

(Continued on page 170)



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PRODUCT INFORMATION

Continued from page 169

[illegible] (model DCM-50)—Housewares & Audio Business division, General Electric Co. (M), 1285 Boston Ave., Bridgeport, CT 06602; for availability call (800) 626-2000. **"My Own Brew" Hammerpiast thermal carafe**—Porto Rico Importing Co. (R), 201 Bleecker St., New York 10012. For free coffee, tea and accessories, call (212) 477-5421.

PROVENCE

●*Cover, pages 87, 94, 95:* **Table covers and scarves**—Souleiado, 39 Rue Proudhon, Tarascon 13150, France—Pierre Deux (R), 870 Madison Ave., New York 10021; 381 Bleecker St., New York 10014.

●*Pages 87 to 89:* **Coffee pot, creamer, sugar, cup/saucer**—Moustiers (M), Atelier de Ségriès, 04360 Moustiers-Sainte-Marie, France (92) 74.66.69.

●*Page 91:* **Designer**—Dick Dumas.

FRENCH STYLE IN NEW ORLEANS

●*Pages 96 to 105:* **Designer,** Richard Lowell Neas, 157 E. 71st St., New York 10021.

●*Page 96 and 97:* All furniture available through Hurwitz-Mintz (R), 211 Royal St., New Orelans, LA 70130. **All furniture listed**—Henredon (M), PO Box 70, Morganton, NC 28655; **all fabrics listed**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Card table** #3200-55 expands to 34½ by 34½ by 30 inches. **Four chairs** #7563 around card table, 24½ by 24 by 32½ inches, arm height, 23½ inches; **Bristol Check fabric** #69885.01 on chair seats, 56 percent rayon/44 percent linen. **Two chairs** #7272, 26½ by 28 by 40½ inches, arm height 25½ inches; **Maja Chintz** #6571.01-CL 718 fabric on two chairs, 100 percent cotton. Bench #8-5930, 24 by 16 by 17¼ inches; **Higgins Texture** #6969.00 fabric on bench, 100 percent cotton. **Secretary/China** #3201-22, 65 by 18 by 90 inches. **Chair** #6927 (back left) 27½ by 29½ by 36½, arm height, 24 inches; **Higgins Texture** #6969.00 fabric on chair, 100 percent cotton. Chair #8051X, 28 by 30 by 35½ inches, arm height, 22½ inches; **Rivoli fabric** #78460.04 on chair, 52 percent cotton, 48 percent linen. **Cocktail table** #9810-40, 39¼ by 39¼ by 16½ inches high in Bantry Bay finish. **Sofa** #8652, 89 by 39½ inches; **Rivoli** #78460.04 fabric on sofa, 52 percent cotton, 48 percent linen. **Chair** #8055, 29½ by 33½ by 32½, arm height, 21½. **New D'Urtal Moire Texture** #60187 fabric on chair, 63 percent cotton/37 percent spun rayon. **Tablecloth,** Higgins Texture #6969.00, fabric 100 percent cotton. **Curtains,** Rivoli #78460.04 fabric, 52 percent cotton, 48 percent linen; **Dorian tassel fringe** #90330-5 on curtains, 100 percent rayon. White damask #14219.00 on pillows; Orion cord trim #90439/12 on pillows, 100 percent viscose. **Champagne flutes** from the museum's drawings department—Museum Industries, One World Trade Center, Suite 1535, NYC 10048, (212) 466-0873; **crystal candlesticks by Baccarat**—Also available through Barney's (R), 111 Seventh Ave., New York 10011; Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Tru-Test #7644 E-Z Kare Latex flat enamel paint; Tru-Test semigloss trim paint,** sold only through True-Value Hardware Stores and Home Centers. **Painter**—A.L. Dupre Inc., 2400 Aubry St., New Orleans, LA 70119. **Dhurrie rug** #70588 A, 10 feet 8 inches by 14 feet 1 inch—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Antique Irish glass chandelier, Period Louis XVI c. 1780 mirror over fireplace, two girandoles on mantle**—Manheim Galleries (R), 403-09 Royal St., New Orleans, LA 70130. **Antique gilt mirror, two Chinese porcelain dogs, mirrored sconce, blackamoor holding roses**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Garden seat, two urns**—M.S. Rau Inc. (R), 630 Royal St., New Orleans, LA 70130. **Pair of decoupage lamps on end tables; bouillotte lamp on desk**—J. Dixon Prentice Antiques (R & T), 1036 Lexington Ave., New York 10021.

●*Page 98 and 99:* **Two chairs** #4146, 24 by 24 by 29 inches high bed #4124, 81½ by 39 by 43 inches high; marble top table #4162, 24¼ by 25½ inches high; marble top commode #4102, 50½ by 20¼ by 34½ inches, The Baker Continental Collection—Baker Furniture (M), The Merchandise Mart, Chicago, IL 60654. The Baker Continental Collection may be seen at fine furniture and department stores. **Royale #802-90 fabric** in Ebony on chairs and curtain, 100 percent cotton, Jay Yang fabric—Fabriyaz (M), 41 Madison Ave., New York 10010. **Curtain fringe**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Ivory #1791 sheer drapery fabric**—E.C. Carter & Son Inc. (T), 155 E. 56th St., New York 10022. **Small picture:** Tripod table #4186, 19 diameter by 28 inches high, The Baker Continental Collection-Baker Furniture (M), The Merchandise Mart, Chicago, IL 60654. **Gilt and patinated bronze clock**—Frederick P. Victoria (R), 154 E. 55th St., New York 10022. **Ivory candlestick**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Antique Marseilles spread #82516A on bed**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Sheets,** 100 percent linen—D. Porthault (R), 57 E. 57th St., New York 10022. **Nuits de Chine place setting** after late 18th-century Sevres porcelain models—Museum Industries, One World Trade Center, Suite 1535, New York 10048. **Portuguese needlepoint rug,** 7 feet 9 inches by 9 feet 10 inches and honey wolf-coyote, 4 by 6 foot rug—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Standing lamp and bouillotte lamp**—Paul Jones (T), 979 Third Ave., New York 10022. **Sandhill Crane hand-colored aquatint** by Havell, London 1838, John James Audubon Birds of America Elephant folio—Didier Inc. (R), 3439 Magazine St., New Orleans, LA 70115. **Antique English dressing mirror**—Waldhorn Co. Inc. (R), 343 Royal St., New Orleans, LA 70130. **Assorted silver picture frames, antique rose-**

(Continued on page 172)

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PRODUCT INFORMATION

Continued from page 170

wood travelling box—Moss Antiques Inc. (R), 411 Royal St., New Orleans, LA 70130. **Curtain pole** hand-painted by Luis Molina, 410 E. 62nd St., New York 10021. **Curtain pole and finial**—Greentex Upholstery Supplies (R&T), 244 E. 58th St., New York 10022. **Chandelier** property of the Louisiana State Museum, 751 Chartres St., New Orleans, LA 70116.

●*Page 100 and 101:* **Bed** #41-2605 in light finish, 91¼ by 71¼ by 85 inches high; **Louis XV bed table** #4158, 26 by 25½ inches; **armoire** #4107 in light finish, 56½ by 21¼ by 83 inches high—all The Baker Continental Collection; **chair** #420, width inside 22 inches; outside 27 inches, depth inside 20½ inches; outside 25½ inches, 36½ inches high, arm height 24½ inches, seat 17½ inches high; **chair** #457, width inside 25 inches; outside 25 inches, depth inside 19 inches; outside 24 inches, 34 inches high, seat 18 inches high—Baker Furniture (M), The Merchandise Mart, Chicago, IL 60654. **Pita Cotton Check** #60400.01 fabric on chairs, 100 percent cotton, Mignonne #12639.06 wallpaper, Mignonne #12669.06 border—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Sheets, pillow shams, comforter, sheeting for hangings and valance**—Beauvoir by Atelier Martex; for information on store nearest you contact Consumer Products Division, West Point Pepperell (M), 1221 Avenue of Americas, New York 10036. **Romanian kilim rug** #40115A, 6 by 9 feet—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Pink porcelain lamp**—Nuri Farhadi (R & T), 920 Third Ave., New York 10022. **Papier mâché box, porcelain cat on pillow**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Antique stool**—Royal Antiques (R), 309 Royal St., New Orleans, LA 70130. **Agnona #9042 alpaca throw,** pink and white—Saks Fifth Avenue (R), 611 Fifth Ave., New York 10022. **Wallpaperer**—John L. Myers, 1109 Compromise St., Kenner, LA 70062. *(On mantel):* **pair of Paris porcelain floral vases** c. 1820; **pair of flower holders** c. 1850; *(on chest):* **Summer and Autumn Meissen group by Kaendler,** 18th c.; *(between windows):* **papier mâché round table,** English Regency c. 1830. **English derby dish** on bedside table, c. 1790—Henry Stern (R), 329 Royal St., New Orleans, LA 70130. **An American landscape #XX688 painting,** oil on canvas, Hudson River School, c. 1850, unidentified artist; Portrait of Jenny Lind, hand-tinted lithograph, c. 1850, both Collection of the Louisiana State Museum.

●*Page 102 to 103:* **Moisson #61733.01 curtain fabric,** 100 percent cotton; **Scala Metisse #6918.181 fabric** on wing chair; **Tanagra Braid #90322.05 blue trim; Bristol Check napkin fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Small armoire** #F-302-D, 49½ by 19 by 60 inches high, dark green crackle finish with white tinted with yellow and red; **turned-leg side chairs** 6 F-461-S, 18 by 19½ inches; armchair F-#460-S, 22 by 20¼ by 36 inches high; **drop leaf dining table** F-250-S, 72 by 22 by 30 inches high, 60 inches with leaves up; **wing chair** UP 3814, 25½ by 28½ by 44½ inches high; arm height 28½ inches, **end table** #F-210-S; **three-drawer commode** #F-310-P, 30 by 17½ by 27 inches, white crackle finish—Knob Creek (M), P.O. Box 995, Morganton, NC 28655; Ashley Hall Interiors (R), 832 Howard St., New Orleans, LA 70113. **Hand-painted floorcloth,** 8 by 10 feet; prices $5 to 20 per square foot, wall stenciling also available—John Carson & Deborah Raven (R), 425 Broome St., New York 10013. **Hand-blown glass beakers,** $15, goblets, $22—Simon Pearce (R), The Mill, Quechee, VT 05059. **"Perles" flatware**—Christofle (M & R), 55 E. 57, NY 10022. **Candlesticks, rooster**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Pair of cachepots; hand-painted faience plates** with shell and peacock design after a late 18th-century original from Rouen; **hand-painted, hand-carved cat chair,** limited edition of 750 by French crafts artist Rigot; **hand-carved toy chest**—Museum Industries, One World Trade Center, Suite 1535, New York 10048; Barney's (R), 111 Seventh Ave., New York 10011. **Portrait of young boy,** oil on canvas by George David Coulon 1842; **portrait of Louise Hanniman**—Louisiana State Museum Collection, 751 Chartres St., PO Box 2458, New Orleans, LA 70176.

●*Page 110 to 111:* **All furniture listed**—Baker Furniture (M), The Merchandise Mart, Chicago, IL 60654; Hurwitz-Mintz (R), 211 Royal St., New Orleans, LA 70130; all fabrics listed, Brunschwig & Fils (T), 979 Third Ave., New York 10022. Rectangular table #4151, 22 by 26 by 25 1/16 inches high; **six-leg sofa table** #4156, 25½ by 17 by 25½ inches high; **Refraichessoir #4134 (small picture),** 18 by 16 by 29 inches high; **drink table** #4182, 13¼ by 22½ inches high; **square end table; tea table** #4156, 25½ by 17 by 25½ inches, all from The Baker Continental Collection, **love seat** #67168, 68 by 38 by 34½ inches outside; inside 47 by 22 inches, seat 18 inches high, arm 29½ inches high; **wing chair** #082-C-9 27½ by 31 by 42 inches outside; inside 20½ by 20½ inches, seat height, 19½ inches, arm height, 24½ inches; **Floreal #61640.01 fabric** on love seat and wing chair, 100 percent cotton. **Chair** #476, 18½ inches by 22 inches inside; outside 29 inches by 30 inches, 40 inches high, arm height, 24 inches, seat height, 18½ inches, **Coraux #6.582.01 fabric** on chair, 100 percent cotton. **Chair** #4144, 22 by 21 by 39½ inches high in light finish; **Parterre #61700.01 fabric** on chair seat and curtain fabric, 100 percent cotton. **Ottoman** #447-11, 28 by 20 by 17½ inches. **French Restoration Mirror,** c. 1820, **pair of Dutch paintings** on canvas in carved-wood frames, c. 1820; **pair of Louis XV brass candlesticks,** c. 1750; **pair of English Leeds bough vases,** c. 1800; **pair of Schrezheim pottery leaf dishes** c. 1765—Henry Stern (R), 329 Royal St., New Orleans, LA 70130. **Andirons, shovel, tongs**—Didier Inc. (R), 3439 Magazine St., New Orleans, LA 70115. **Wicker trunk as coffee table**—The Wicker Gazebo (R), 3137 Magazine St., New Orleans, LA 70115. **Rustica-Beige sisal rug,** 11 feet 7 inches by 13 feet—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Curtain poles and finials**—Greentex Upholstery Supplies (R & T), 244 E. 58th St., New York 10022. **All curtains, pillow covers and tablecloths** made by Flemming Hegner (R & T), 6026 Monroe Place, West New York, NJ 07093. **Throw** on love seat—LCS (T), 1059 Third Ave., New York 10021. **Antique damask dinner napkins**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Antique lace tablecloth**—Francoise Nunnalle (R & T), 105 W. 55th St., New York 10019 (by appointment only) (612) 246-4281. **Maja Figured Chintz fabric** under lace tablecloth—100 percent cotton, Brunschwig & Fils, 979 Third Ave., New York 10022. **Hand-blown red wine goblets,** $27—Simon Pearce (R), The Mill, Quechee, VT 05059. **La Veuve Perrin hand-painted faience china**—Museum Industries, One World Trade Center, Suite 1535, NYC 10048. **Perles flatware**—Christofle (M & R), 55 E. 57th St., New York 10022. **Pastries**—La Marquise (R), 625 Chartres, New Orleans, LA 70130. **Pair of celadon lamps**—Nuri Farhadi, Inc., 920 Third Ave. NY 10022.

FANTASY WITH PENCILS

●*Page 106 and 107:* **Pencil post bed,** full, $1,290—Thomas Moser Cabinet Makers (R & M), Cobbs Bridge Rd., New Gloucester, ME 02460, catalog, $3.

DECORATING AT RETAIL

●*Page 108 to 111:* **Interior designer:** Cindi Mufson Design, 1137 Second St., New Orleans, LA 70130. For JCPenney catalog, send $2 (redeemable on any catalog order you place)—JCPenney Company Inc., Circulation Department, Box 2056, Milwaukee, WI 53201. **Topsider Homes**—Tanglewood Manufacturing Inc., Highway 601, PO Box 849, Yadkinville, NC 27055. Furnishings available at select JCPenney stores or from their Spring/Summer catalog.

●*Page 109:* **Decorative pillows**—JCPenney Custom Decorating Services. **Accessories on coffee table**—Limited Editions (T), 253 E. 72nd St., New York 10022. **Painting by Weston**—Karl Mann Associates (T), 232 E. 59th St., New York 10022.

●*Page 111:* **Baskets on floor**—Karl Mann Associates (T), 232 E. 59th St., New York 10022. **Basket on ottoman**—Gordon Foster (T&R), 1322 Third Ave., New York 10021.

AN OLD TRADITION REBORN

●*Page 112:* **Architect:** Venturi, Rauch and Scott Brown, 4236 Main St., Philadelphia, PA 19127; Robert Venturi, Principal-in-Charge; Frederic Schwartz, Project Architect; **Landscape Architect:** Jeanne Schlesinger, 360 Nassau St., Princeton, N.J. 08540. **Interiors:** Dian Boone, 2518 Lombard St., Philadel-

(Continued on page 196)

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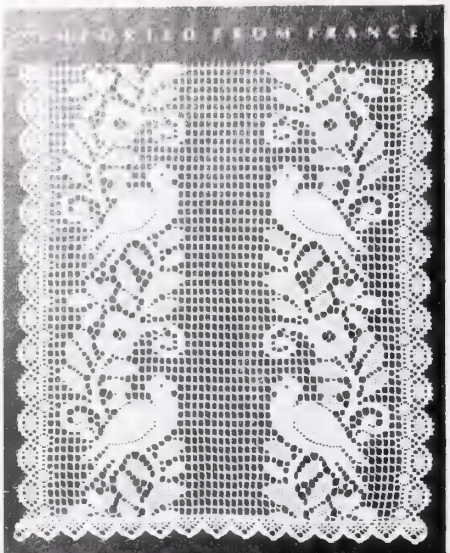
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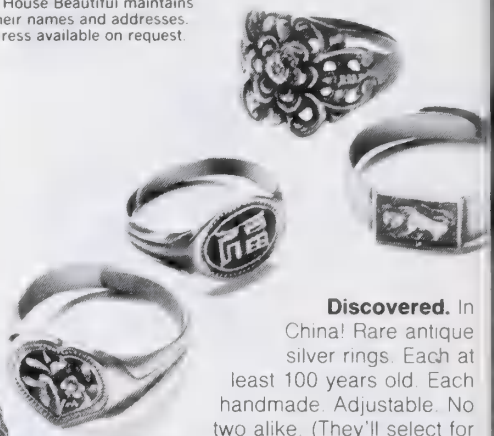
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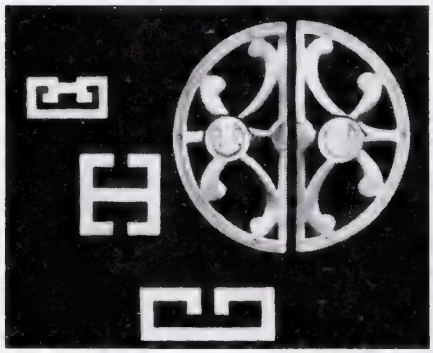
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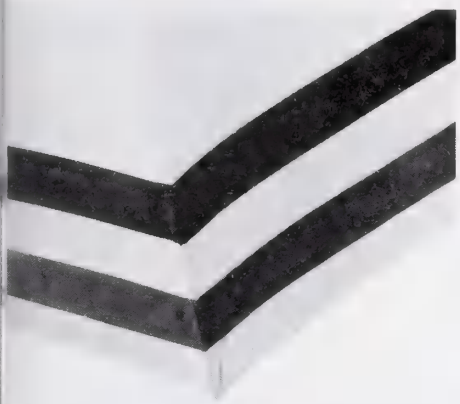
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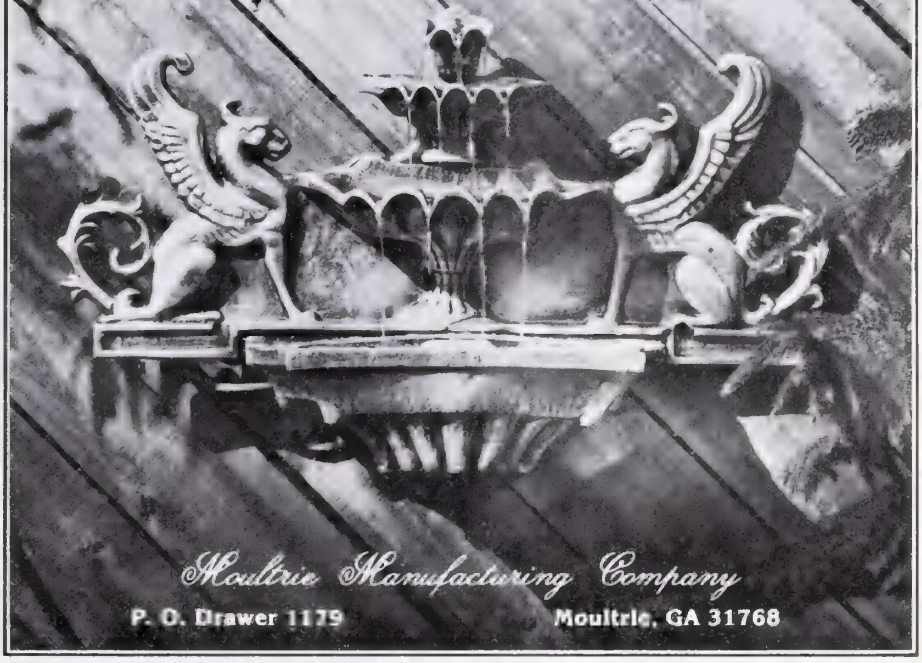
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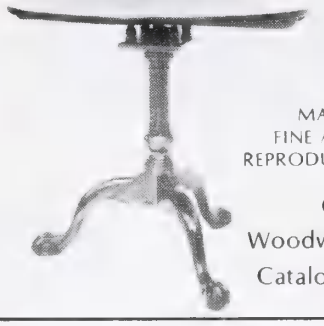


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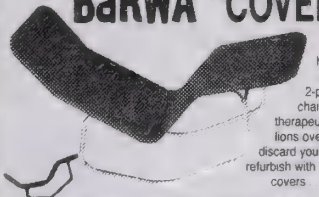
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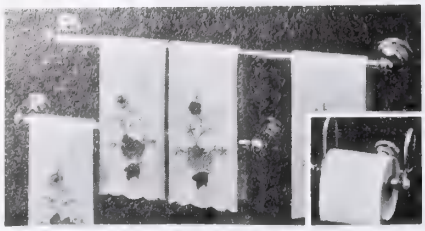
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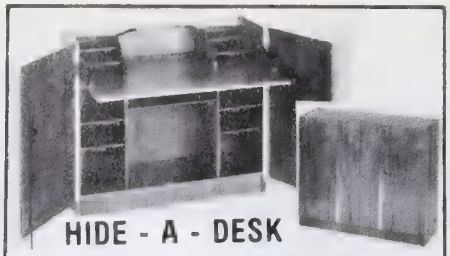
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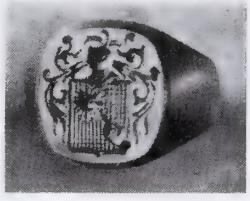
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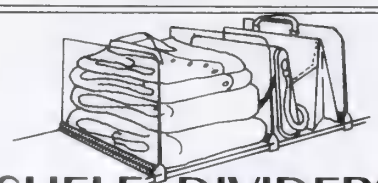
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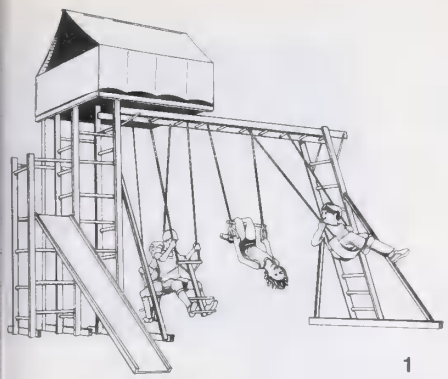
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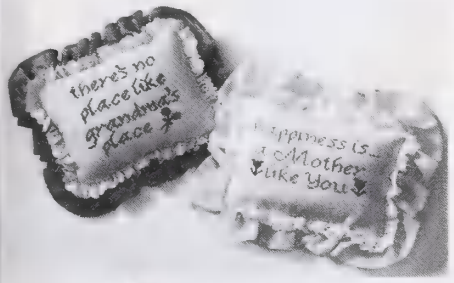
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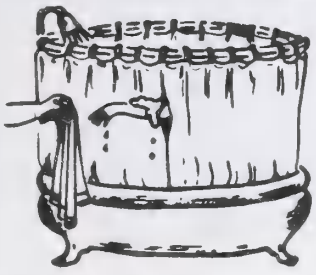
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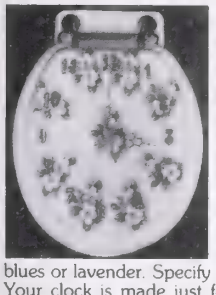


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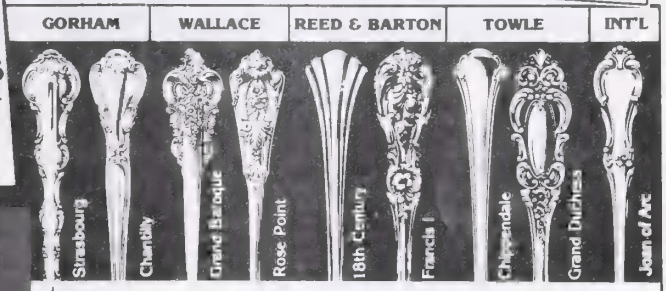
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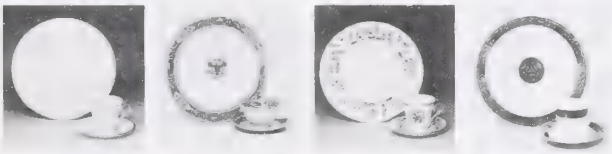
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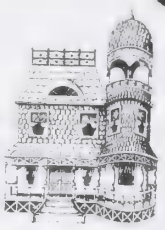


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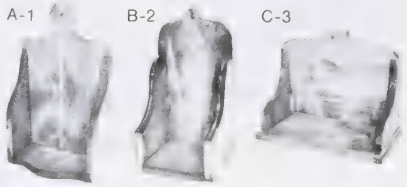


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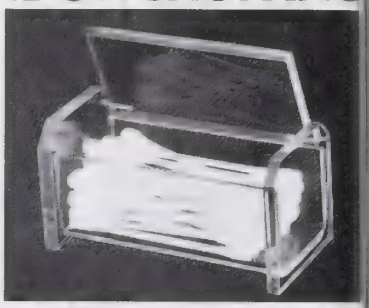


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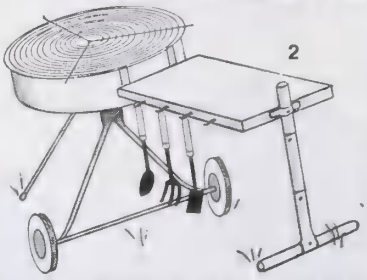
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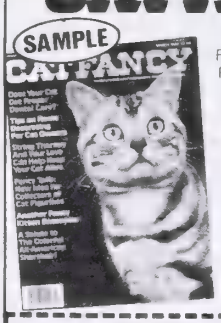


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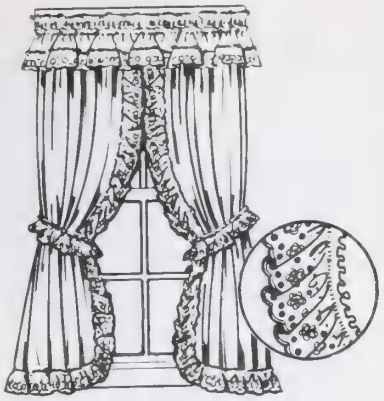
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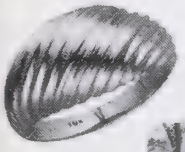


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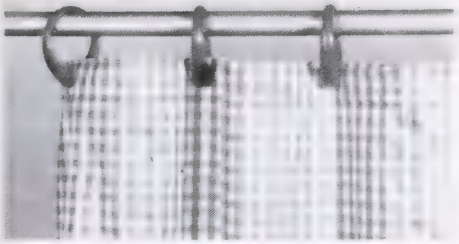


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1 Eyelet Eyeful. Especially pretty 3″ eyelet ruffles on crisp no-iron poly/avril broadcloth. White or natural. Machine wash/dry. 80″ w. per pr. 30 or 36″ length $24.50/pr.; 45, 54″ $28; 63, 72″ $33; 84, 90″ $39. Valance $10. $3 post. Free color catalog. Colonial Maid Curtains, Dept. AA-FE, Mamaroneck, NY 10543

2 14Kt. Dazzler. . . . . On Sale! Shrimp ring of timeless beauty, timeless fashion, sculptured in 14kt. gold. Wouldn't this be a fabulous surprise for Mom? Sizes 3 to 7. Was $120, now $69.95. $2.50 postage. To order call toll free 800-556-7376. Ross-Simons Jewelers, 136 Route 5, HB5, Warwick, RI 02886

3 Winning Combo. Flippy pleated sports kilts, matching tam and caddis (for knee socks). All in authentic Dress Gordon Tartan (navy/green/white) of softest wool/poly/acrylic blend. WASHABLE. Sizes 6 to 16. Set, was $111, *here* $59.95, $3 post. MC/Visa welcome. Scottees, Inc., HBE-5, 409 Birch Tree Farms, Michigan City, IN 46360



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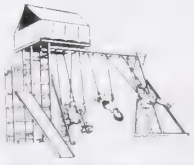


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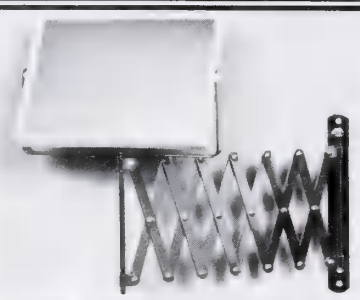
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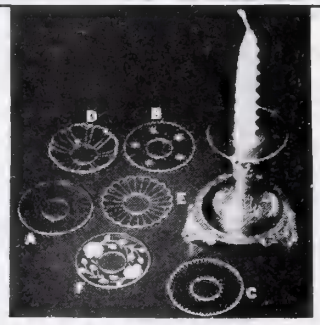
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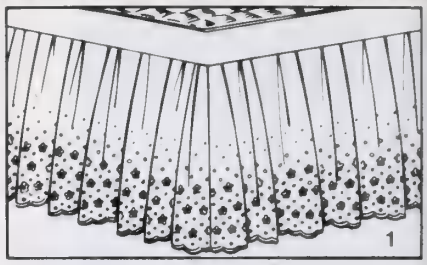


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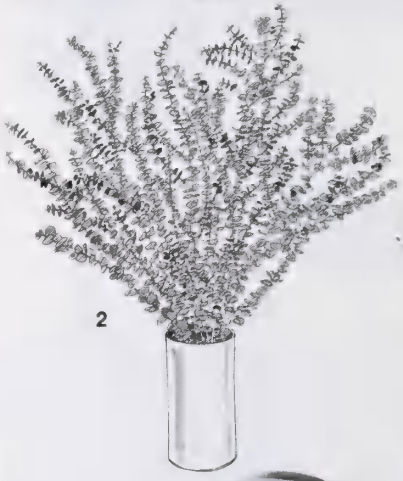
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1



2



3

1 Sleeping Beauty. Hard-to-find deep drop dust ruffles of embroidered eyelet have split corners, fabric platform. Natural or white, no-iron poly/Avril. 18" drop: Twin $47; Double $52; Queen $57. 22" drop: Twin $54; Double $57; Queen $65. Add $3 post. Free color catalog. Colonial Maid Curtains, AA-EE, Mamaroneck, NY 10543

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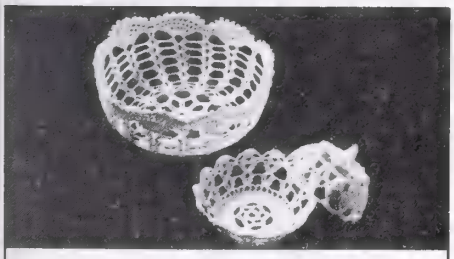
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PATTERNS	GROUP
American Classic	A
American Victorian	A
Angelique	A
Baronial	C
Belle Meade	A
Belvedere	A
Blossom Time	A
Brocade	A
Burgundy	C
Buttercup	B
Camellia	A
Candlelight	A
Castle Rose	A
Celeste	A
Chantilly	B
Chapel Bells	A
Charlemagne	B
Chased Romantique	A
Chateau Rose	A
Chippendale	A
Classic Rose	B
Country Manor	A
Courtship	A
Craftsman	A
Crown Princess	A
Damask Rose	A
Debussy	C
Debutante	A
Decor	C
Della Robbia	A
Diamond	A
DuBarry	C
El Grande	C
El Greco	B
Eloquence	C
English Gadroon	B
English Provincial	B
Etruscan	B
Fairfax	B
Florentine Lace	B
Fontana	A
Francis 1st	C
French Provincial	A
French Renaissance	B
French Scroll	A
George & Martha	A
Golden Agean Weave	Inquire
Grand Baroque	C
Grand Colonial	A
Grand Renaissance	C
Hampton Court	A
Hispana	B
Joan of Arc	A
King Albert	A
King Edward	B
King Richard	C
Lark	A
La Scalla	C
Legato	A
Louis XIV	A
Lyric	A
Marlborough	B
Meadow Rose	B
Medici	C
Melrose	C
Milburn Rose	A
Modern Victorian	A
18th Century	C
Old Charleston	B
Old Colonial	C
Old Master	B
Onslow	C
Prelude	A
Rambler Rose	A
Repousse	B
Rhapsody	A
Romance of the Sea	C
Rondo	A
Rosepoint	A
Royal Danish	B
Savannah	A
Sea Rose	A
Silver Flutes	A
Sir Christopher	B
Spanish Baroque	C
Spring Glory	A
Stieff's Rose	A
Stradavari	A
Strasbourg	B
Tara	B
Vivaldi	A
Wedgewood	B
Wildflower	A
Wild Rose	A
William & Mary	A

GROUP A

Teaspoon	$20.00 & up
Place Fork	27.50 & up
Place Knife	20.00 & up
Salad Fork	25.00 & up
Soup Spoon	25.00 & up
Ice Tea	25.00 & up
Ind. Butter Spreaders-F.H.	17.50 & up
Ind. Butter Spreaders-H.H.	16.50 & up
Tablespoon	47.50 & up
Meat Fork	47.50 & up
Gravy Ladle	47.50 & up
Sugar Spoon	24.00 & up
Cocktail Fork	18.00 & up
4-Piece Pl. Setting	92.00 & up

GROUP B

Teaspoon	$25.00 & up
Place Fork	32.00 & up
Place Knife	25.00 & up
Salad Fork	27.50 & up
Soup Spoon	27.50 & up
Ice Tea	27.50 & up
Ind. Butter Spreaders-F.H.	18.50 & up
Ind. Butter Spreaders-H.H.	17.50 & up
Tablespoon	55.00 & up
Meat Fork	55.00 & up
Gravy Ladle	55.00 & up
Sugar Spoon	26.50 & up
Cocktail Fork	18.50 & up
4-Piece Pl. Setting	110.00 & up

GROUP C

Teaspoon	$27.50 & up
Place Fork	37.50 & up
Place Knife	27.50 & up
Salad Fork	32.50 & up
Soup Spoon	32.50 & up
Ice Tea	32.50 & up
Ind. Butter Spreaders-F.H.	20.00 & up
Ind. Butter Spreaders-H.H.	18.50 & up
Tablespoon	70.00 & up
Meat Fork	70.00 & up
Gravy Ladle	70.00 & up
Sugar Spoon	30.00 & up
Cocktail Fork	20.00 & up
4-Piece Pl. Setting	125.00 & up



The House of Antiques

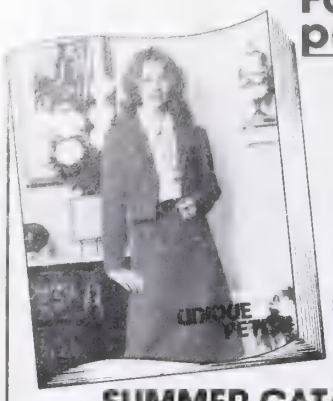
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☐ Check		TOTAL	

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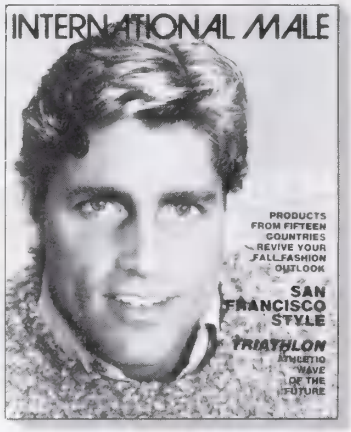
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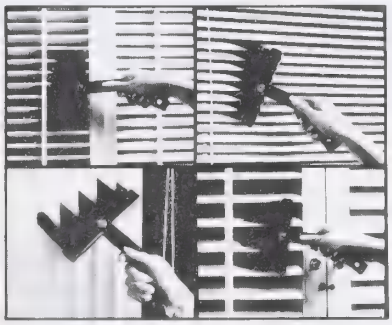
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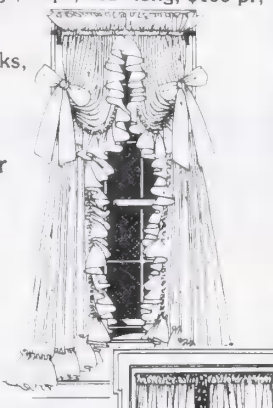
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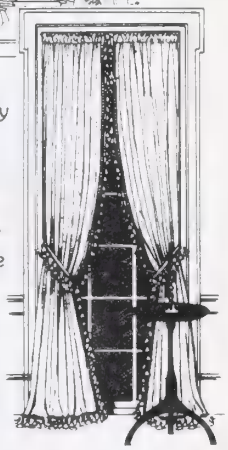
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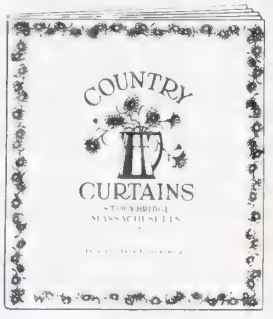
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1



2



3

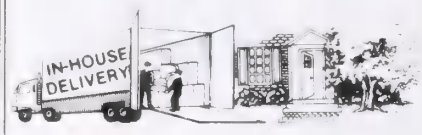
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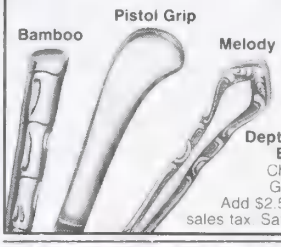
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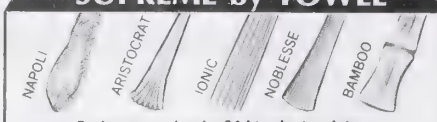
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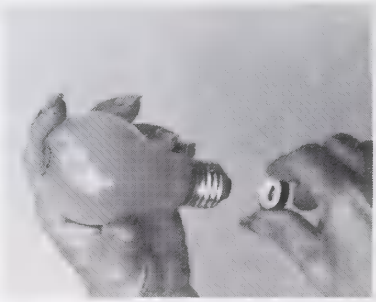
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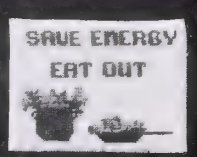


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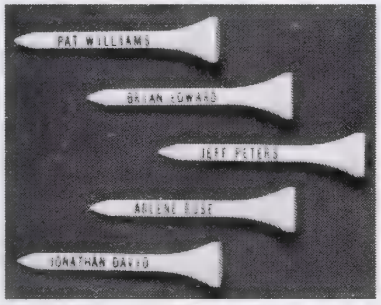
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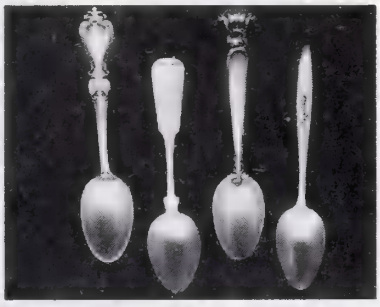
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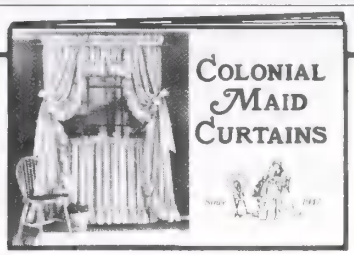
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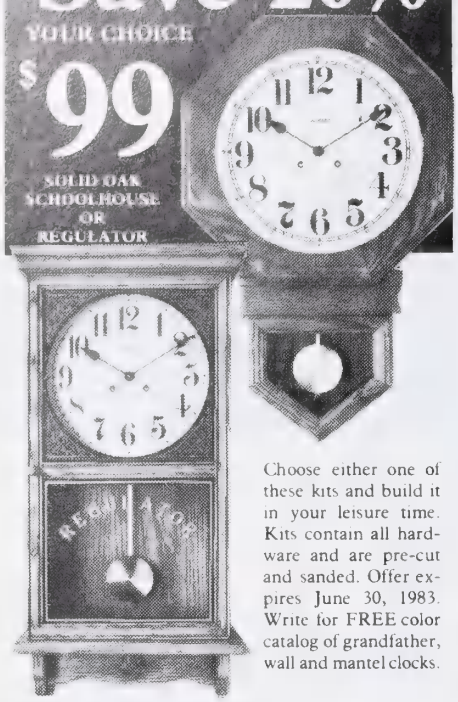
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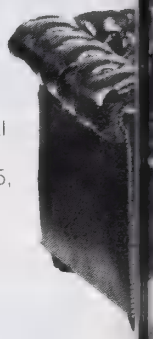
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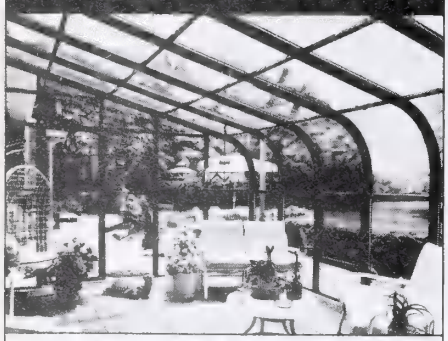
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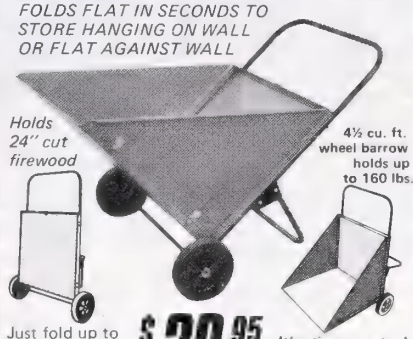
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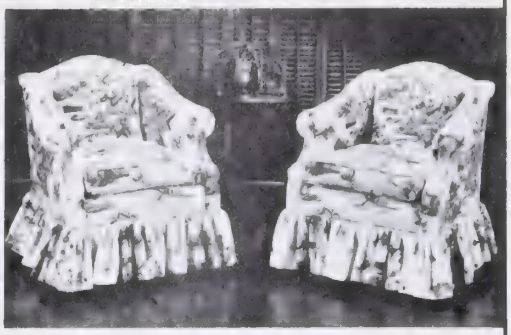
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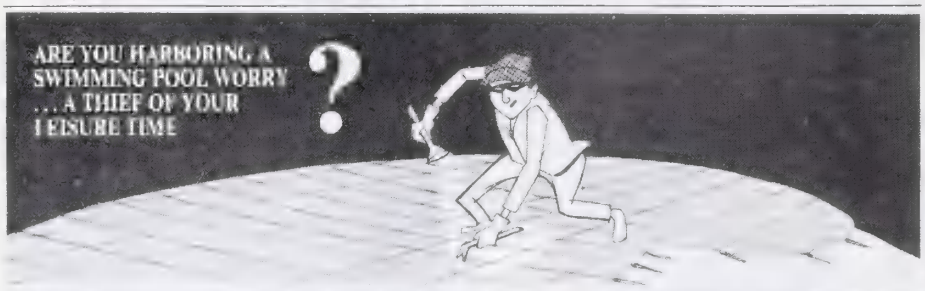


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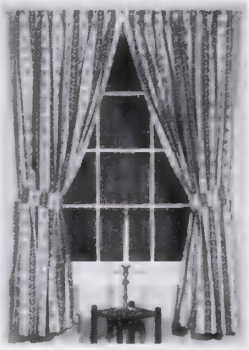
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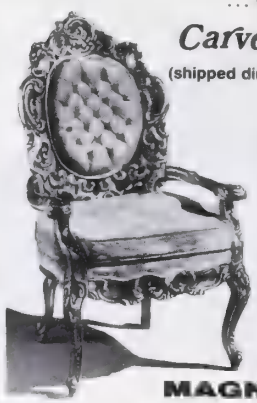
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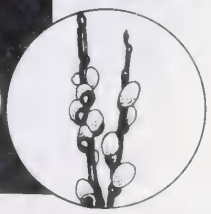


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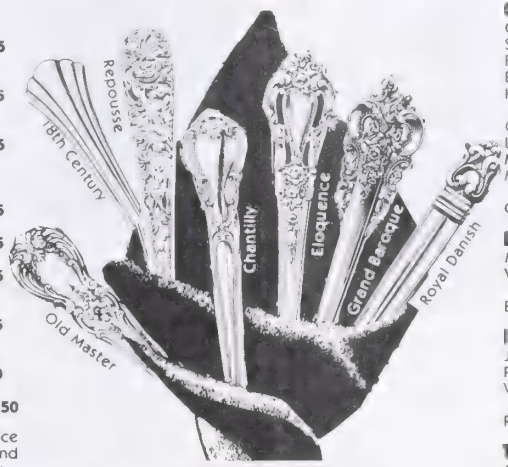
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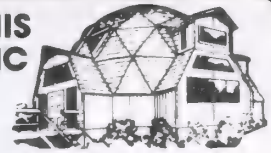


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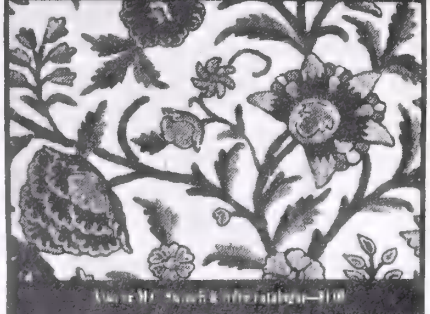
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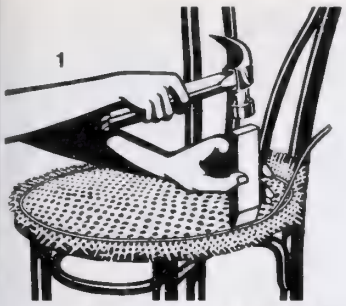
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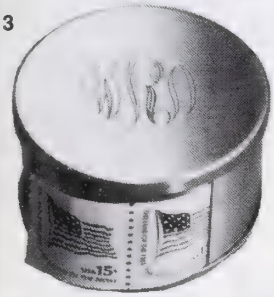
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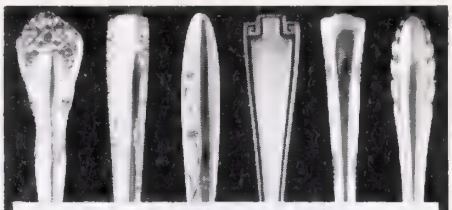
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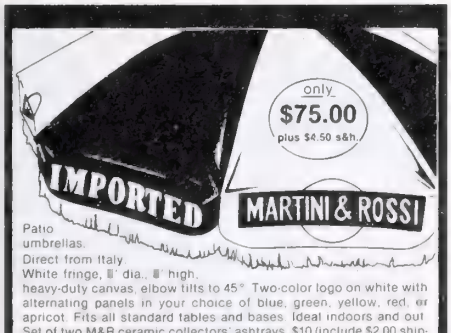
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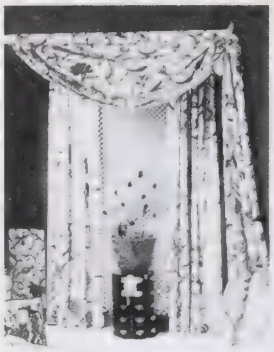
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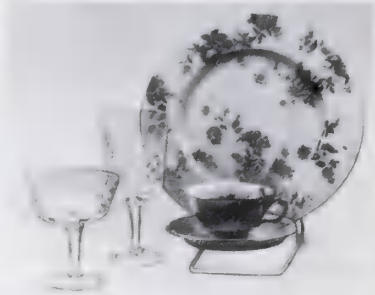
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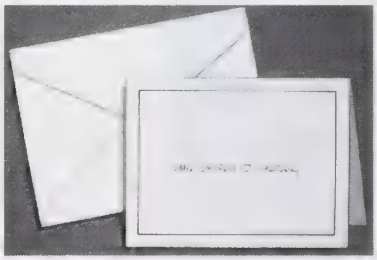
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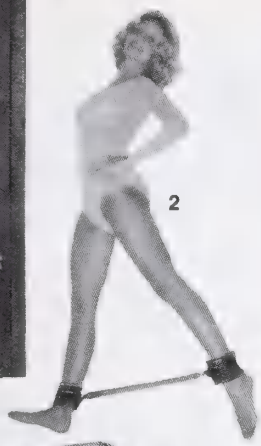
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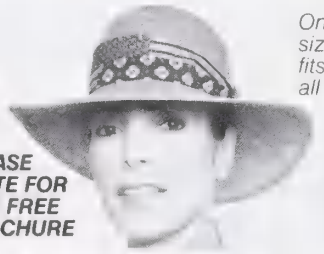
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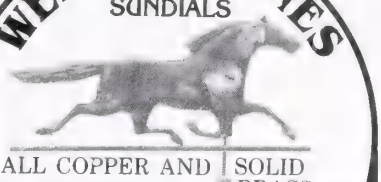
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PRODUCT INFORMATION

Continued from page 172

phia, PA 19146. **Energy Consultants:** Total Environmental Action, Church Hill, Harrisville, N.H. 03450.

SOFA SAMPLER

●*Page 124 (above):* **Butterfly sofa** #223-85, 85 by 34 by 30 inches high in cotton rep cloth, $799—Selig Manufacturing Co. Inc. (M), Leominster, MA 01453; call (617) 537-9111 for availability.

●*Page 125:* **1. Armless unit,** 4770 Series, 63 by 34 by 29 inches high, 100 percent orlon Boris Kroll fabric, $975 as shown—Directional (M), PO Box 2005, High Point, NC 27261; write for availability. **2. Metallic leather sofa** #465, 93 by 37 by 27 inches high, $3,700—Swaim (M), PO Box 4147, High Point, NC 27263; call (919) 885-6131 for availability. **3. Sofa** #3131 in condominium scale, 76 by 34½ by 28 inches high, 65 percent rayon/35 percent cotton woven mini-pattern, $1,380—Pearson (M), 1420 Progress St., High Point, NC 27261; call (919) 882-8135 for availability. **4. Sofa #20-9078 with two throw pillows,** 82 by 34 by 32½ inches high, 93 percent rayon/7 percent cotton, $1,905—Pennsylvania House (M), Lewisburg, PA 17837; write for availability. **5. Armless sectional,** Century's Upholstery Collection, 51½ by 34 by 30 inches high, 100 percent rayon, $1,149—Century Furniture (M), Box 608, Hickory, NC 28601; call (704) 328-1851. **6. Sofa with three loose seat cushions** for both seat and back plus two throw pillows, 92 by 36 by 31 inches high, 100 percent cotton, Scotchgarded, $1,650—Harden Furniture (M), McConnellsville, NY 13401; call (315) 245-1000 for availability. **7. Love seat,** 4200 Series, 72 by 34 by 29 inches high in raw silk, $1,801—Directional (M), PO Box 2005, High Point, NC 27261; write for availability. **8. Sofa,** Peed Collection, 90 by 36 by 32½ inches, 47 percent cotton/47 percent acetate/6 percent polyester, $900—Carter (M), PO Box 1869, Salisbury, NC 28144; call (704) 633-8000.

●*Page 126 (above):* **Sofa #8252,** Country French Villandry collection, 89 by 39½ by 30½ inches high, 100 percent cotton toile fabric, $2,349—Henredon Furniture Industries Inc. (M), PO Box 70, Morganton, NC 28655; write attn. Advertising Dept. for availability. **1. Love seat,** Maison Rustique collection, stripped finish, 64 by 34 by 36 inches high, 100 percent cotton, $1,560—Knob Creek (M), Box 995, Morganton, NC 28655; call (704) 437-8212 for availability. **2. Camelback sofa,** 76 by 31½ by 34 inches high, 100 percent cotton toile, $1,650—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; call (704) 328-1801 for availability. **3. Love seat with multi-pillow back,** Heritage Custom Design Collection, 60 by 34 by 30 inches high, 100 percent cotton in ikat stripe, $2,000—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619; call (704) 433-3178 for availability. **4. Century sofa with three cushions** for both seat and back, 81 by 37½ by 32 inches high, damask fabric, $1,249—B. Altman & Co. (R), 34th & Fifth Ave., New York 10016. **5. Love seat, #871-68, with high tufted back,** 68 by 38 by 34½ inches high, 100 percent cotton English floral fabric, $1,800—Baker Furniture (M), 917 Merchandise Mart, Chicago, IL 60654. **6. Settee** #1729, America Collection, adaptation of 18th-century hall piece, pine legs and finials, 48 by 25 by 27½ inches high, 100 percent glazed cotton fabric by P. Kauffman, $706—Pearson (M), 1420 Progress St., High Point, NC 27261; call (919) 882-8135. **7. Love seat** #X-3670-66, 66 by 35 by 30 inches high, 100 percent cotton, in chevron pastel pattern, dressmaker skirt is custom option, $1,644—Tomlinson (M), PO Box 2408, High Point, NC 27261; call (919) 885-2121. **8. Sofa** #6650 with hand sewn ruffles, 80 by 34 by 30 inches high, 100 percent cotton sateen fabric, $1,440—Tomlinson (M), PO Box 2408, High Point, NC 27261; call (919) 885-2121.

THE GARDENS OF FILOLI

●*Page 128:* Filoli is located on Cañada Road, Woodside, Calif., 94062. House and garden are open to the public Tuesdays through Saturdays, by appointment. For reservations call well in advance: (415) 364-2880.

WHERE TO FIND IT

●*Page 199:* **Wellington rocker** #1445-R—Typhoon International Corporation (M), 121 Ninth St., San Francisco, CA 94103. ■

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12.	**29.** $1.00	**46.**	**63.** $3.00
13.	**30.** 35¢	**47.** 50¢	**64.** $7.50
14. $6.95	**31.** $5.00	**48.** $1.00	**65.** $2.00
15. $3.50	**32.**	**49.** $1.00	**66.** $5.00
16. $1.99	**33.**	**50.**	**67.**
17. 50¢	**34.**	**51.** 50¢	

Please take a minute or two to answer a few questions about your experiences in buying by mail. Your responses will help us greatly.

1. About how many times have you ordered items that were delivered by mail in the past year?

A ☐ Once
B ☐ Twice
C ☐ Three to Five times
D ☐ More than Five times
E ☐ Not at all

2. What is your preferred way to order?

F ☐ Send in order by mail
G ☐ Call in order toll-free

3. If you are married, do both you and your spouse work?

H ☐ Yes
I ☐ I work, spouse does not
J ☐ Spouse works, I do not
K ☐ Not married

4. Which of the following have you ordered through the mail in the past year?

L ☐ Seeds, bulbs, plants, garden supplies
M ☐ Building and home remodeling products
N ☐ Gourmet foods
O ☐ Clothing
P ☐ Home electronics equipment
Q ☐ Pet supplies
R ☐ Collectibles
S ☐ Vitamins, health supplies
T ☐ Cosmetics, toiletries
U ☐ Hobby or craft supplies
V ☐ Housewares
W ☐ Tools
X ☐ Books
Y ☐ Records or tapes
Z ☐ Cruises, tours, trips

Thank you.

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CITY _____ STATE _____ ZIP _____

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Beautiful rooms begin with this distinguished group of Pace Setter Stores. Carefully selected by House Beautiful, these retailers offer fine lines of home furnishings and maintain a standard of excellence in home furnishings presentation. You will find courteous service, professional advice and ideas right for your hous your taste, lifestyle and budget. Watch House Beautiful and your local press f information about special events and seminars coming to these stores.

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LEVY'S, Tucson

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HURWITZ-MINTZ, New Orleans
KORNMEYER'S, Baton Rouge

MARYLAND
SHAIVITZ, Baltimore, Towson

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NEVADA
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HUFFMAN-KOOS, Hackensack and other NJ locations

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AMERICAN FURNITURE, Albuquerque

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LARSON'S, Grand Forks
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THURIN'S, Canton

OREGON
MEIER & FRANK, Portland Lloyd Center, Salem, Eugene, Springfield
RUBENSTEIN'S, Eugene, Salem, Albany

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MANOVERS, Penns Park
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STONE & THOMAS, Wheeling

WISCONSIN
KUNZELMANN-ESSER, Milwaukee
PORTER'S, Racine

BOOKLETS

Continued from page 164

Advantages of easy cleaning . . . longer wear! Booklet on style-setting line of Elkay stainless steel sinks, faucets, garbage disposers, and water system products. **Elkay Manufacturing Co. Price, $1.**

FURNITURE

55. **Thomasville Replicas 1800 Catalog.** A 48-page catalog of room settings featuring a collection of pine "antiques"—reproductions of 17th-, 18th-, and 19th-century furniture classics. **Thomasville Furniture Ind., Inc. PO Box 339, Thomasville, N.C. 27360. A $5 value for $2.**

56. **Herschede Hall Clock Co.** Color clock packet highlights the 14 leading grandfather clocks in this century-old, nationally renowned clock line. Only Herschede clocks feature quality, American-made nine-tubular-bell movement. **Herschede Hall Clock Co. Price, $1.50.**

57. **Tell City Primer of Early American Home Decorating.** A 132-page look of decorating suggestions. Includes room-planning kit and illustrations of Young Republic hard rock maple living, dining and bedroom furniture. Plus Tanbark and Hillcrest Oak Dining rooms. Decorative Accessories are also featured. **Tell City Chair Co. Price, $5.**

58. **Villandry:** An 18th-century French Provincial collection distinguished by heavily distressed walnut veneers and elaborate carving. Some designs are replicas, others are adaptations from French cabinetmaking. An alternate light finish resembling stripped antiques is available on selected pieces from this furniture collection. **Henredon Furniture Ind., Inc. Price, $3.**

59. **White of Mebane.** Whitehall English and American furniture. Lorriane V. French furniture. And Elegant Classic—an eclectic group of extraordinary individual pieces. All in 9 full-color brochure. Booklet explains construction and care of fine wood furniture. **Price, $3.**

60. **Lane—Furniture for the Good Life:** This 48-page catalog features dining and bedroom furniture; occasional tables; many accent pieces and Lane Love Chest. **The Lane Co. Price, $3.50.**

61. **Lasting Treasures From La Barge:** Mirrors, tables, screens, lamps and accessories from the United States as well as around the work are shown in full-color brochure. **La Barge. Free.**

62. **Howard Miller Brochure of Antique Adaptations and Grandfather Clocks:** Shows a complete selection of the finest in grandfather and wall clocks in a broad variety of styles, prices, including adaptations of classic American originals. **Howard Miller Clock Co. Free.**

63. **The Clayton Marcus Interior Decorating Book.** A complete full-color, illustrated guide to all considerations a homemaker should use in making the right decorating decisions. Sent with a full-color folder of representative furniture styles. **Clayton Marcus Co. Price, $3.**

64. **Baker Stately Homes.** Furniture treasures of England and Scotland selected by Sir Humphrey Wakefield. Exacting reproductions of superb antiques. Each piece still housed in a great stately home. Reproduced with the skill of Baker's finest craftsman. **Baker Furniture. Price, $7.50.**

65. **Color Portfolio of Beautiful Occasional Pieces.** This stunning color portfolio features an array of distinctively styled, crafted tables and curio cabinets in different woods and finishes. Styles include traditional, contemporary, Oriental, French, and Mediterranean. **Gordon's Inc. Price, $2.**

66. **A handsome package of brochures to introduce you to Century Furniture Company** and its collections for the entire home. New full-color brochure details Century's history, craftsmanship, and unique styling and design; others [illegible] each major furniture collection. Listing of Century dealers in your area. **Century Furniture. Price, $5.**

MISCELLANEOUS

67. **Tupperware Home Parties.** [illegible] catalog listing free-loan film programs for group meetings. Produced by Tupperware Educational Services' films address important nutritional topics including dieting and healthy eating. [illegible] color 16mm movies and leader's guide with tips for planning entire program. **Tupperware Home Parties. Free.**■

WHERE TO FIND IT

Inviting outdoor furniture and accessories To lounge away The summer

By SYLVIA SUNDERLIN

When we open the doors to summer we see that the porch, the terrace or the garden want revitalizing after the wear of winter. A bare strip of ground needs a new planter, as would an antique wicker table or chaise longue among the staid, traditional cast-iron settee and chairs. How about a working weather vane on the garage roof? Is this the year for that urn fountain? A longed-for gazebo?



Like a cool fan, this rocker, reproduced from an antique by Typhoon International, is ideal for a porch

OUTDOOR FURNISHINGS

Mayhew, 509 Park Ave., New York, NY 10022; (212) 759-8120—This garden furnishings firm has black or white wrought-iron terrace furniture from France—straight chairs, arm-chairs with gracefully convoluted backs and round tables in three sizes, 31 to 47 inches in diameter. Send for brochure. (They also have a whole menagerie of charming life-sized and over-sized ceramic animals for planters or as garden ornaments.)

The Rocker Shop, 1421 White Circle NW, Box 12, Marietta, GA 30061; (404) 427-2618—The firm makes an old-fashioned oak slat porch swing in three lengths. The seats are sanded but not finished. They come complete with chains. Brochure with prices is available on request.

The Wicker Garden, 1318 Madison Ave., New York, NY 10028; (212) 348-1166—Wicker in profusion, all antique in natural or white finishes, is to be found in this specialty shop for garden rooms, terraces, sofas, love seats, chaise longues, desk and chair sets, table and floor lamps. Custom refinishing of wicker furnishings is available.

OUTDOOR AND GARDEN LIGHTING

Kenneth Lynch & Sons, Inc., Box 488, Wilton, CT 06897; (203) 762-8363—This firm has various electrified cast-stone garden lanterns adapted from original Japanese shrine models, all illustrated in their *Garden Ornament Book*, a catalog, $7.50 ppd. (They also sell other garden furnishings and a variety of ornamental accessories.)

The Saltbox, 2229 Marietta Pike, Lancaster, PA 17603; (717) 392-5649—This firm makes several styles of traditional and period tin, copper or brass lights for post mounting as well as for outdoor wall hanging lamps. Brochure, showing 25 designs, $1.

Washington Copper Works, South St., Washington, CT 06793; (203) 868-7527—Six styles and sizes of all-copper post lights range from $125 to $400. The firm also makes outdoor wall and hanging lamps, some kerosene and candle lamps. Catalog $2, refundable with first order.

ORNAMENTAL ACCESSORIES

Copper House, RFD 1, Rt. 4, Epsom, NY 03234; (603) 736-9798—Bruce Coutu's guaranteed working copper weather vanes are all made by American craftsmen (no imports). These models of eagles, roosters, horses, rams and other rustic designs start at $100. The firm also makes hanging, wall or post copper lanterns, either electrified or for candles.

International Terra Cotta, Inc., 690 N. Robertson Blvd., Los Angeles, CA 90069; (213) 657-3752—Largest inventory in the country of Italian terra-cotta statuary, urns, planters and pedestals; also hand-carved sandstone fountains. Catalog on request.

Joe Ley Antiques, Inc., 620 E. Market St., Louisville, KY 40202; (502) 583-4014—Unusually large selection of antique iron fencing and gates. Stone figures and terra-cotta planters are in good supply as are cast-iron or aluminum fountains reproduced from antique models. Sample photo, $1. Shipping can be arranged.

Robinson Iron Corp., Robinson Rd., PO Drawer 785, Alexander City, AL 35010; (205) 329-8484—This firm's many fine cast-metal reproductions from period models are fountains and birdbaths, urns and statuary, lamp posts and hitching posts, benches and tables. Illustrated brochure, $3.

Vintage Gazebos, Dept. 134, Box 1157, Fredericksburg, TX 78624; (512) 997-9513—This family woodworking firm makes two styles of Victorian gazebos shipped ready to assemble. Their catalog is available for $2.■

RICHARD HAGGERTY

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q. When was this style of table first made? How was it used? It is curved in the front but flat at the back. I presume that it was placed against a wall.

—L.P., King Island, Ga.



A. It is a "console" table. A console was originally a bracket or wall shelf. The word later came to mean any table attached to a wall and supported by legs in the front. The meaning of the term has changed again and it now includes all tables made with a flat side that can be placed against the wall. Your table appears to be French. The strange fishlike ornament on the bottom stretcher is unusual. If the table was made in the late 18th century, the value exceeds $3,000. If it is a later copy, it is worth from $1,500 to $2,500.

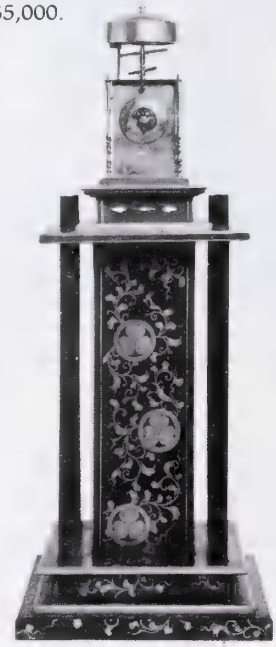
Q. I have what seems to be a Japanese shelf clock, but I can't understand how it works. The base of the clock is lacquered. The dials do not seem to tell the time and the hands run backwards.

—Mrs. G. C., Eldon, Mo.

A. The Japanese adopted the European system of timekeeping in 1873. The clocks made after that time used the numbers and divisions of time we accept. Before then the Japanese had used clocks based on a day divided into two time periods. Each period was split into six parts that changed in length as the seasons changed. The "hour" hand ran counterclockwise.

Only the rich owned clocks; the poor depended on temple bells to tell the time. You have a lantern clock, one of several forms used by the Japanese in the 17th through 19th centuries. The small metal posts holding the clock face and the shape of the bell suggest a date after 1830.

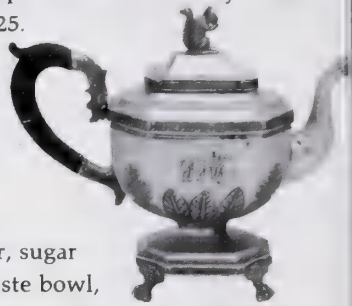
The beauty of workmanship and the appeal of the unusual "look" of your Japanese clock makes it worth more than $5,000.



Q. My silver teapot is very strange. It has a squirrel for a finial, bird's head at the end of the spout, an animal head on the handle, paw feet, as well as leaves and flower decorations. It is marked by Emmor Weaver on the bottom. How old is it? What is it worth?

—J.D.D., South Amboy, N.J.

A. American Empire style silver often incorporated a variety of unrelated figures and patterns. The shape of the pot, the bird and animal heads and paw feet are seen on many pieces made between 1810 and 1840. The squirrel and oak leaves are unusual and may have been used at the request of the owner. Emmor T. Weaver worked in Philadelphia. He lived from 1786 to 1860. Your teapot appears to be in a style made about 1825. It was probably part of a full set that included a creamer, sugar bowl, waste bowl, and coffeepot. The value of the teapot would be from $1,200 to $1,500.



Q. I have two chairs like this with painted decorations. The arms and legs are carved. What is the style?

—R.K., Hendersonville, N.C.

A. Your chairs are in the English Regency style. The regent—George, Prince of Wales—took office in 1811, but the Regency style dates from 1800 to 1830. Archaeological artifacts, especially Roman, Greek and Egyptian ones, were the inspiration for the designs. The curved lower leg of your chair is called a sabre leg. Paw arms are also typical of the period. The painted decoration remains from the earlier Adams period. Your chair would have originally had a flat, caned seat and not the upholstered needlepoint seat shown in your picture. The chair seat in a Regency chair is usually narrower than that of earlier periods because full skirts were no longer in fashion.



If your chairs are in good condition and "of the period," they are worth from $1,000 to $1,500 for the pair.■



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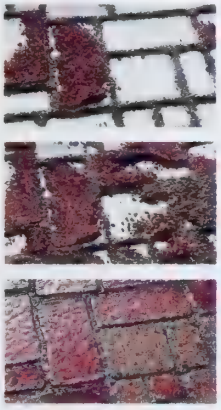
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Furniture: From the Replicas 1500 Collection by Thomasville®



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Volume 125, Number 6 June 1983



On the cover: An 1811 classic on Nantucket gets a breath of fresh air to show off its fine architectural features *(pages to 74 to 81)*. Using simple furnishings, delicate patterns and a palette of soft pastels to dress walls and furniture, designer Susan Bishop has chosen easy-care fabric to mesh with the owners' desire for a fresh, casual look and ease of maintenance. Carefully restored old pine paneling and wide-planked floors seem even richer against a backdrop of pale colors and white ceilings. Blue and white agate bucket filled with flowers is from Thos. K. Woodard; majolica plate from John Rosselli. Photograph by Joshua Greene.

HOUSE BEAUTIFUL

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HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres., Harrison A. Mitnick, V-Pres. & Treasurer; Harvey L. Lipton, V-Pres. & Secretary. Hearst Magazines Div. Gilbert C. Maurer, Pres., K. Robert Brink, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres., Thomas J. Hughes, V-Pres. & Resident Controller; William S. Campbell, V-Pres., Dir. of Circulation; D. Claeys Bahrenburg, V-Pres. for House Beautiful. © 1983 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, N.Y., and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

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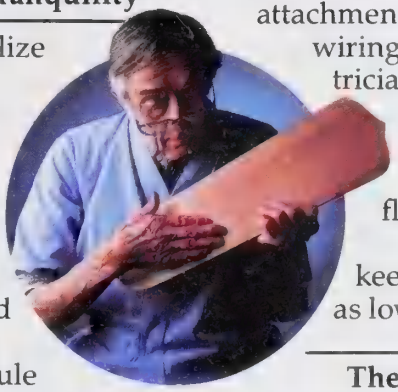
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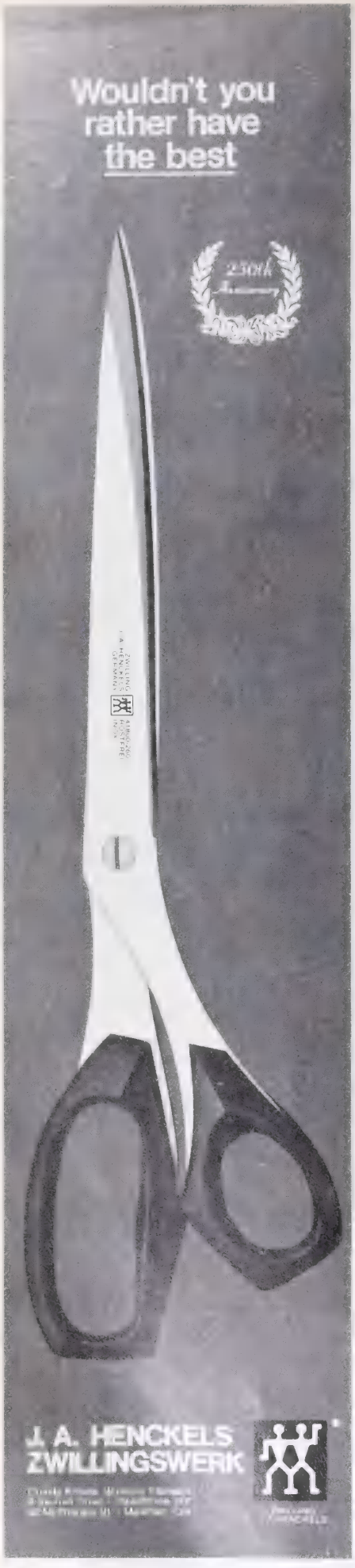


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THINKING ALOUD

The best of life is a series of memorable moments . . . most of them we create ourselves



LILO RAYMOND

JoAnn Barwick, Editor

Everyone has a special season and summer, quite simply, is *mine.* Anticipation begins in winter as I collect seed catalogs and dream up wildflower gardens and window box plantings. I rediscover my drawer of clippings of picnic and beach ideas and find myself promising to plan every moment I can outdoors.

Reality is always something less than the long winter's dreaming, but it's enough. My garden grows, though less profusely than I'd like. Some of my picnic plans give way to working late at the office or dinner at the home of friends who don't share my passion for dining alfresco. But the promise of finding spare moments to spend outdoors is one I always fulfill.

When I was young, my mother and father were ever-ready for a picnic and, more often than not, it was done on the spur of the moment on very warm evenings because a cool lake was not far away or because wild strawberries were ripe for dessert. Their appreciation and enjoyment of the outdoors and the good times we had are among my fondest memories. So naturally, I carried on the tradition with my children. Happily, my husband shares my enthusiasm for outdoor living as well.

On summer weekends, we simply take our usual indoor routine outside whenever possible. We breakfast wherever we can get morning sun. In fact, most of our meals are outdoors.

The special light at early morning usually results in a walk on the beach. Rainy days intrude, but not much, since we love walking in a gentle sprinkle. Last year we started biking, which has opened a whole new horizon for picnics and made simple runs to the grocery store an excuse for an outing.

Our friends comment that we seem to go to a lot of trouble to be outdoors and to make it special. But truly, it's not at all difficult with a little imagination and planning. One rule of thumb for a picnic is to keep the food simple but always pack something outrageously special—champagne glasses wrapped in checkered dish towels to use as place mats, a folding table and chairs if you're traveling by car. Candles, with hurricane globes for wind protectors, and linen napkins make even the simplest setting special.

On the planning side, after all these years, I have my system. I've collected lots of colorful but inexpensive trays, a variety of wicker baskets and a prepacked collection of all the things we tend to forget—candleholders, bottle openers, cheese boards, plastic bags and paper towels for cleanups. The no-nos in our house include paper plates, cups and anything that comes in cans. "Musts" are home-baked bread, fresh fruits and vegetables from roadside stands, a light wine and flowers (even a single blossom will do).

It's really no trouble to make a special moment. The best of life *is* a series of memorable moments. Most of them we create outselves. Summer, for me, offers the best possibilities.■



A fresh look at contemporary from an Oriental point of view.

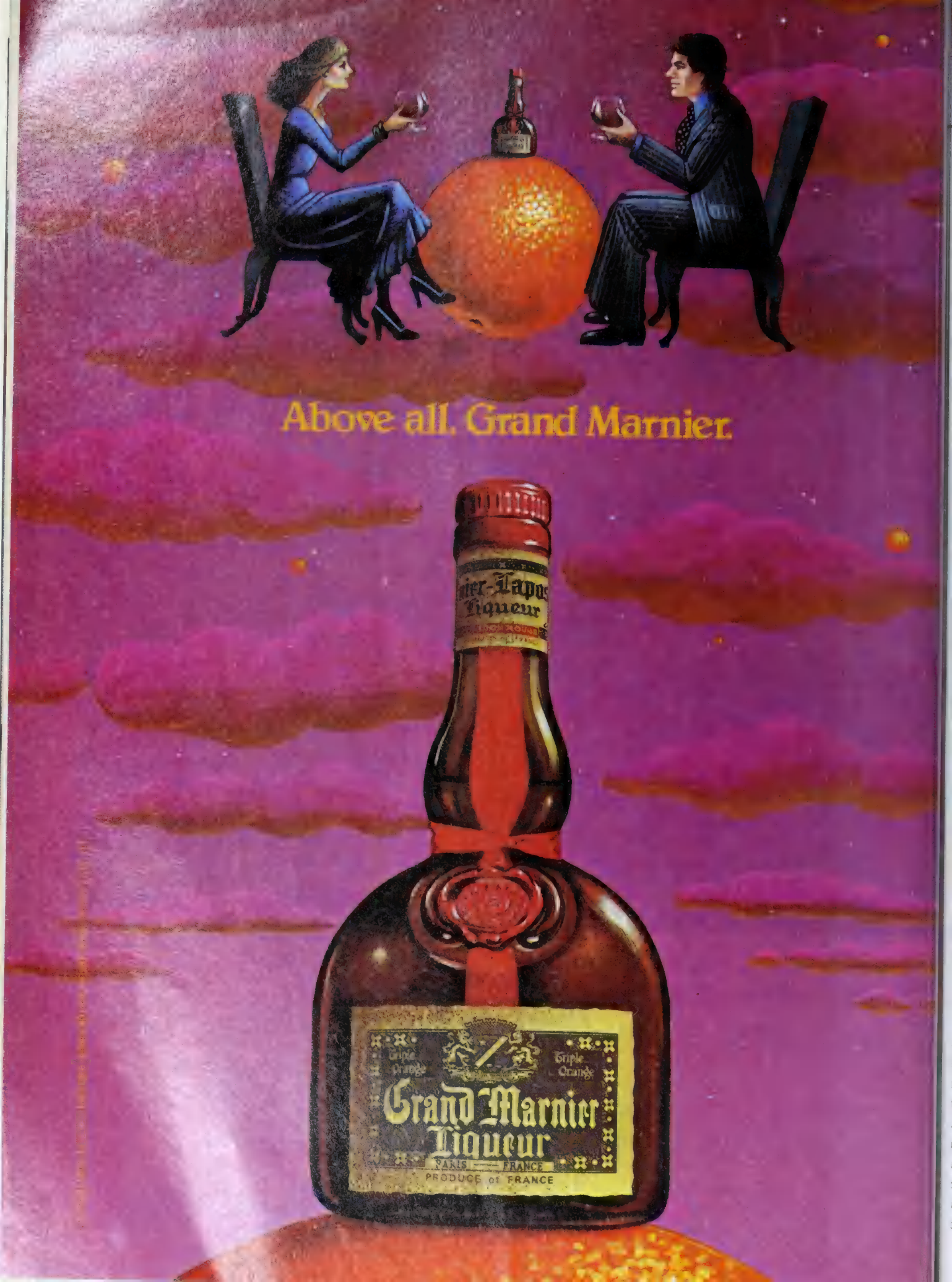
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ON DECORATING & DESIGN

MAKING GRAND ENTRANCES

By JEANINE LARMOTH

People need doors. People are fond of doors. And the past few decades of flowing space aren't going to wipe out centuries of attachment. Children's first drawings of houses may leave out the sun in the sky or the smoke curling from the chimney, but they'll include a door. A house can be a house without windows, but not without a door. A door is a form of address, like the wave of a hand. A door says yes, no or maybe. Open, it suggests welcome, the future, new beginnings. Slightly ajar, it evokes the unknown, the potentially provocative. For most of us, just to read of a vine-canopied cottage door or to think of the summer-soft slam of a screen door is powerfully evocative.



Palladio's influence: Grecian columns and pediments

Despite our fondness for them, doors have been disappearing. We are in danger of never entering or exiting, but slipping through openings instead. It isn't uncommon to find that a house or apartment's only doors are its entry and those leading into closets or bathrooms. For the rest, it's one smooth-flowing space—kitchen adjoined to dining room, dining room adjoined to living room, living room to foyer.

Part of the reason for the vanishing door has, of course, been due to the architect's vision; the other part, a result of simple economics. Shortages of materials following World War II plus the idealization of family life (known as "togetherness") combined to promote the ranch-style design throughout the United States; but in cities the need for a sense of space where there was none was resolved by the introduction of L-shaped studio apartments.

Privacy, a feeling of security, yielded to the realities of reduced space and the necessity of reducing costs. By leaving out doors and walls, small spaces might appear larger. The results, like all paper-perfect plans, worked better in theory than in practice. As doors and walls have been eliminated, people have replaced them with arrangements of furniture. Furniture, as in children's play, becomes the building blocks that create a house within a house—the straight lines of sofas indicating walls, gaps between two chairs, a door.

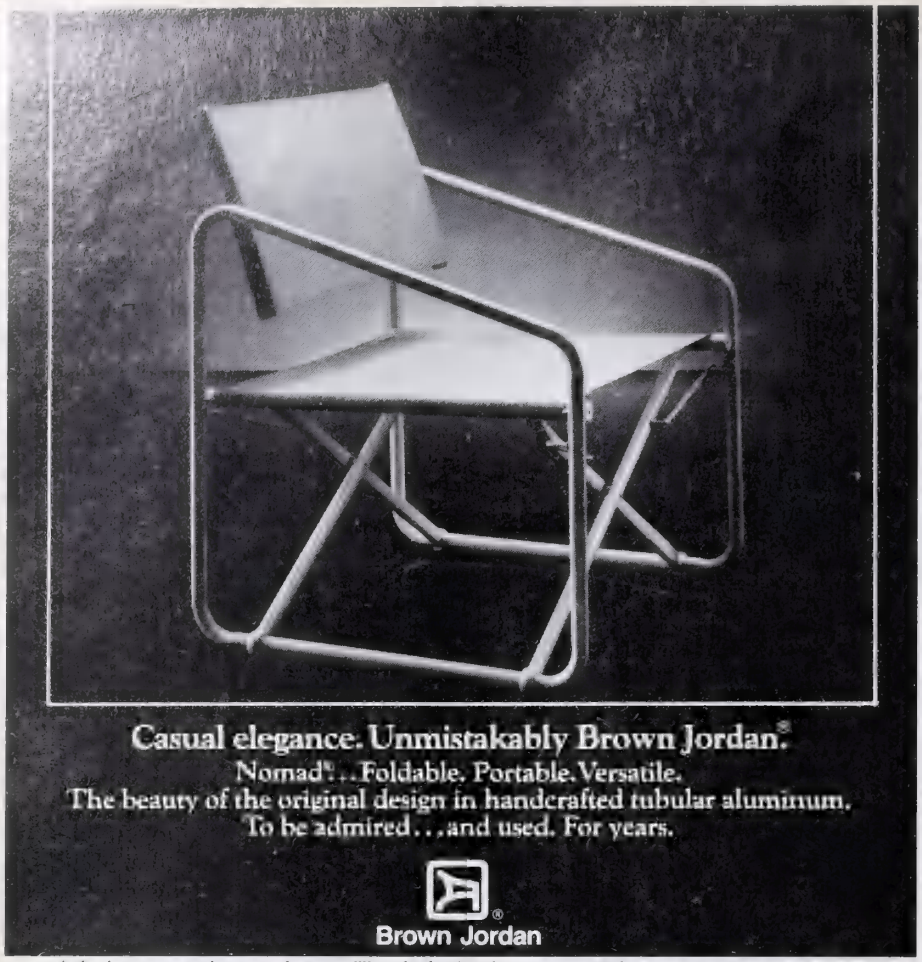
Paleolithic man had animal hides; the early Scots, revolving stone doors on pivots; the Egyptians, matting that rolled up and down. But the first carefully designed and beautifully crafted doors were not made for men—they were made for their gods. At best, men could have plain wooden doors with, perhaps, a bunch of herbs hanging over them for luck—but the doors for their gods, ah, *that* was different. When gods moved among men as they often did in the lore of ancient civilizations, doors became mighty, expressing the power and dignity of the god-king passing through them. The long, narrow doorways of Egyptian temples were as much as 74 feet high. The Greeks, not satisfied with the lift of their great columned entrances, narrowed their doors at the top, forcing principles of perspective so that they appeared even higher. God himself might have come through the doors of Solomon's temple, made from the cedars of Lebanon and chased with gold.

Throughout the Middle Ages and on into the Renaissance, the domestic door changed not at all. So, perfectly tailored to fit a man, they remained as they had been: stout wooden doors, joined by pegs or strips of iron, made of vertical planks backed by horizontal ones (batten doors), or of planks with diagonal braces (braced doors). Inside, there were virtually no doors at all.

Fortunately for the domestic door, the Renaissance brought increased ambition for worldly as well as heavenly grandeur. In France the paneled door that served as an entry door in the days of Pompeii returned as an inner door. In Paris, in 1605, the first double-glazed doors reflecting the sun opened onto the Place des Vosges. By the 18th century (so deliciously frivolous were the inner doors) they seemed to be designed as gateways to the affections, to

(Continued on page 12)

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MAKING GRAND ENTRANCES

Continued from page 11

gossip, to flirtation or a game of cards. Gold-leaf carving traced the doors as well as the walls, and in boudoirs as dainty as powder boxes, doors were often painted with swags of flowers and birds.

At the same time in England, in the cool hands of Robert Adam, James Gibbs and William Kent, the domestic door came to its finest expression. Delicate, calm and balanced, the English doors, encapsulating the neoclassical restraint of the age, the refinement of the Georgian house itself, became our own. Grecian columns and the Palladio-influenced triangular pediment set off the door. Beneath the pediment, in time, a glass fan would open to lighten further the aspect of the window-proud house. The excellence of the door's proportions in relation to the simple, symmetrical house, was more than merely physical, it represented the sense of style of the people within: moderate, tasteful and at ease. In the United States this door suited the noble mood and emerging prosperity of the nation, as did the Jeffersonian Greek Revival entrance which came after. These doors—to be found in Salem and Deerfield, Mass., in Providence and Newport, R.I., and in Westover and Charlottesville, Va.—became one of this country's legacies.

Fortunately, urban restoration has caused a reevaluation of every aspect of the old and the result is one of rediscovery. In architecture, there is a return to the decorative. The door is coming back. Those lucky enough to have doors opening into authentic saltbox, colonial, Greek Revival, Cape Cod, or Federal houses, for example, are making clear that they cherish their doors by painting them handsomely, adding a welcoming wreath or spray of bittersweet in season. Victorian doors with stained glass insets are a matter of great pride to their owners. In "Mending Wall," Robert Frost wrote, "Something there is that doesn't love a wall." Something there is that loves a door.■

Jeanine Larmoth is a free-lance journalist, author and contributing editor of Town & Country *magazine.*

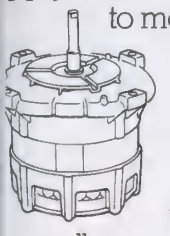


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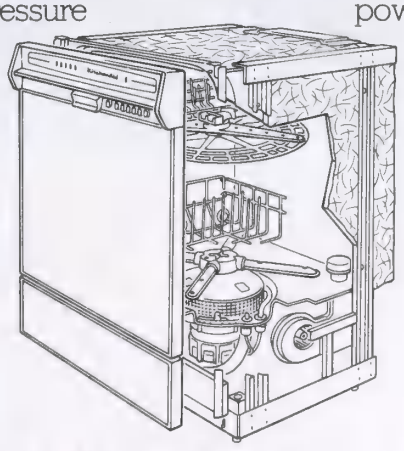
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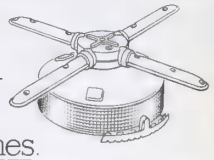


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Picnic Adventures

Here's the gear you need to make even a mundane picnic a traveling feast

Editor JANE RAPPEPORT

This 6-foot umbrella casts sy shade on any picnic. Jack Umbrella Co., $100 range of colors.

Turn lunch hour into a picnic with a rattan lunch box, $8.75 ppd., Phillip Mueller; lacy paper napkins, $1.95 for 20, and glass petri plates, $6, both at Ad Hoc. Number cutters for cookies, $3 for 12, Lillian Vernon. Thermal jug with strap, $30, Dean & DeLuca.

ped with a sushi tray, this mal tote has room to store a rice dish, ered soup bowl and sake flask. $40, Max- d; bamboo place mat, 95 cents, Pottery n. Napkin, Springs Mills.

Follow the sunrise with a champagne breakfast on wheels. White wire wine caddy, $14, Conran's, holds orange juice and a vase for daisy picking. Stoppered bottles, $4 each, Dean & DeLuca; white enamel spoons, set of 4, $3.75, Wolfman, Gold & Good Co.; white plastic bowl, $6 with plate/lid, $4, at Barney's Chelsea Passage; wagon, Carlson/Kayla Design Associates.

ddle Eastern ka- os are a snap to bar- cue with Shish-Ka-Baskets, 3.50 each, Dean & DeLuca. dicing vegetables on location, Orvis's pic- basket has a wood top that doubles as a ting board, $49.50. Linen/polyester table- th, $59.50 (includes 4 napkins), Léron Linens; oot umbrella, Zip-Jack Umbrella Co.; white amel tray, $9.50, Ad Hoc.

The best seat for watching the sunset at the beach is a canoe classic—a folding cane chair, $78, Lee Bailey at Henri Bendel. Cotton rag rug, $225, The Gazebo; market basket with daffodils, $22, Ad Hoc; cotton bath sheet, $78, Léron Linens; cheese board, $17.50, Hartstone, at Wolfman, Gold & Good Co.; ash picnic basket, $22.50, Basketville; antique telescope, Philip Pfeifer. ■

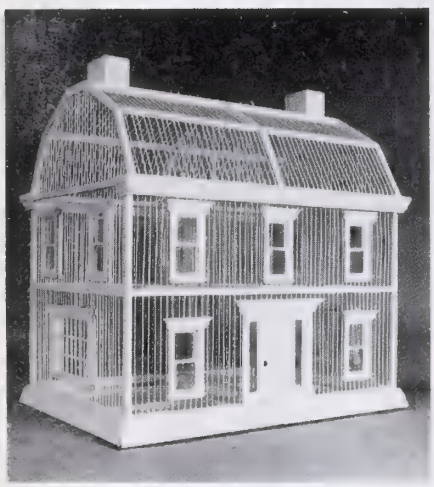
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HB LOOKOUT



OUTDOOR AND INDOOR SHADE

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PETER TENZER

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BARBECUING WITH NEW FLAVOR

From Alice Waters's Chez Panisse in Berkeley, Calif., to John Clancy's NYC fish restaurant, smoke is sparking a new barbecue taste sensation—particularly the mesquite smoke used by these two restaurants. Now backyard barbecuers are re-creating the same taste by adding wood chips, soaked for a half-hour, to their barbecue coals. Josh Lewin of Smokey's, NYC, has a flavor sampler—five ½-lb. bags of mesquite, hickory, apple and cherry chips, plus a corn cob and maple mix. The set is $12.50 ppd.; pure mesquite charcoal is $10 ppd. for 5 lbs. from Smokey's, 685 Amsterdam Ave., NYC 10025. • From California's vineyards comes an aromatic wood choice: grapevine cuttings. Dubbed Grapesmoke, 24 one-lb. bags are $33 from North Coast Valley Co., Box 1752, Santa Rosa, CA 95402.

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One of New York's great fish restaurants, John Clancy's at 181 W. 10th St., was the first to introduce the pungent flavor of mesquite smoke in the East. Here, Mr. Clancy's swordfish recipe. *Ingredients:* 1½ lbs. swordfish, 1 medium onion, ¼ c. lemon juice, ¾ c. olive oil, salt and pepper to taste, bay leaves. *Preparation:* Cut swordfish into 1¼-inch cubes. Grate onion coarsely and add it plus salt, pepper, oil and lemon juice to fish. Toss until pieces are well coated. Let sit 4 hours. Meanwhile, place bay leaves in heatproof dish, add boiling water, let sit. Thread swordfish cubes onto bamboo skewers, alternating with bay leaves. Grill over a mesquite fire for 6 to 10 minutes. Serves 4. ►



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Regal's interior not only looks rich and luxurious, but it's intelligently designed. So there's plenty of room for five. And, of course, there's plenty of trunk space, too.

So go see the 1983 Regal at your Buick dealer's now. You'll find that a lot of good thinking went inside of the Regal's good looking outside. And remember to show your good thinking by buckling up your seat belt.

Use estimated MPG for comparison. Your mileage may differ depending on speed, distance, weather. Actual highway mileage lower. Estimates lower in California. Some Buicks are equipped with engines produced by other GM divisions, subsidiaries, or affiliated companies worldwide. See your Buick dealer for details.

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• **Challenged by Craig Claiborne** to better the market's lackluster salt-free offerings, Ruth Baum spent two years developing her Lifespices—lemon-sesame mustard, green peppercorn sauce, house salad dressing, tomato velvet, chutney and hot barbecue sauce. A set of any three 9-ounce jars with recipe suggestions is $15.50 ppd. from Sansel, 60 W. 15th St., New York, N.Y. 10011. Free brochure.

• **Preserves laden with fruit** but lighter in sugar (a 60/40 ratio) have been developed by chef Lawrence Forgione of NYC's River Café with Kate Marshall and Justin Rashid. Available by mail, two 15-ounce jars are $16 ppd. from American Spoon Foods, 1015 E. Mitchell St., Petoskey, MI 49770. Free catalog includes 11 varities of preserves and jellies, honeys, nuts, dried morels, wild rice and buffalo sausage.

• **To make your house summer-fresh,** hang sachets on chair backs or doorknobs, rub potpourri oil in the wood of a drawer, use a herbaceous sachet to replace mothballs. Cherchez, 864 Lexington Ave., NYC 10021 has these plus scented shoe stuffers and drawer liners by mail. Catalog, $1. ►

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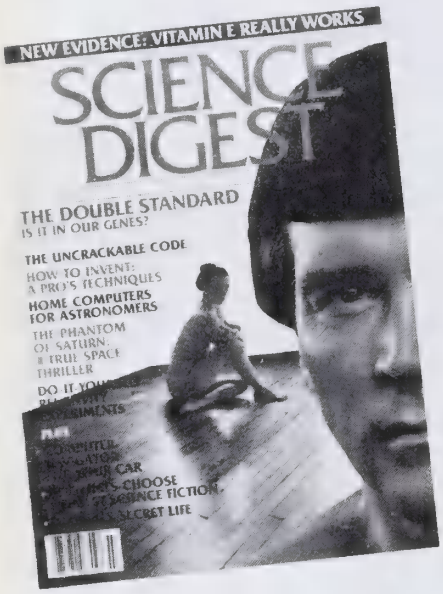
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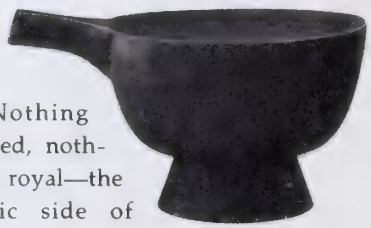
DECORATING THE ENGLISH WAY

With odd Edwardian chairs, Beatrix Potter prints and antique croquet sets, Tricia Foley's new shop, The English Way, 115 E. 60th St., NYC, captures the charm and eccentricity of English country decorating. "I love things that are special but aren't so precious they can't be used," says Ms. Foley, whose philosophy prevails in serviceable antique linens ($3 to $300), vintage marmalade crocks ($3 to $30) and old pine molding for picture frames ($3 a foot). Unique, too, are single teacups ($20 to $100) to display on a mantel as the English do or to use as an eclectic set.



Tricia Foley's botanical prints and teacups

EVENTS



● Nothing gilded, nothing royal—the basic side of Japanese art is on display at the Seattle Art Museum, with bowls such as the 19th-century red-lacquered one above, baskets, screens, even firemen's coats. *Yō no Bi: The Beauty of Japanese Folk Art* runs June 16 to Sept. 18. ● Aptly named, *Big Pictures by Contemporary Photographers* shows photos meant to cover a wall. At the Museum of Modern Art, NYC, through June 28. ● *African Textiles* surveys the cultural uses of a traditional handcraft, at the American Museum of Natural History, NYC, June 15 to Sept. 25. ● Post-modern houses, churches and skyscrapers will be on display at the Art Institute of Chicago's exhibit, *New Chicago Architecture,* May 19 to Aug. 7. ● *Pressed Glass 1825–1925* surveys this popular collectible. At the Corning Museum of Glass, Corning, NY 14831, to Oct. 30. Catalog has treasures such as this Lalique vase *(right)*, plus a history of glass pressing. It's $7 ppd. (in NY, add sales tax.)



DESIGN NEWS

Chicago . . . The Merchandise Mart is welcoming the public with a tour ($5) of 13 showrooms where Chicago decorators have created model rooms. To-the-trade merchandise can be purchased through the decorator leading the tour. Call (312) 527-4141. **Washington, D.C.** . . . District decorators now have their own version of Chicago's Merchandise Mart with the just-opened Design Center at 300 D. St., SW. Its 100 showrooms include the best names in the business, many new to town. **New York** . . . In 1985, the design world's mecca will shift from Manhattan to Queens with the 10-acre International Design Center being built at the foot of the Queensborough Bridge. I.M. Pei is drawing up the master plan; Joseph D'Urso and Gwathmey Siegel & Assoc. are turning two former factories into showrooms. ■

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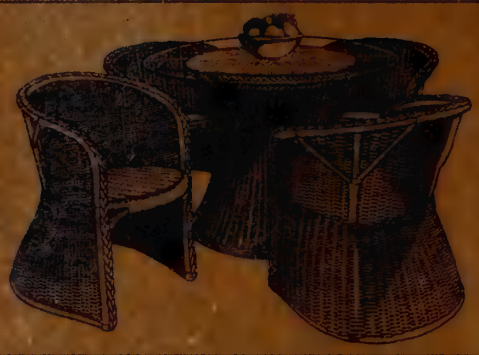


The new Pier 1 collections

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The new Pier 1 collections

VIEW FROM THORNHILL FARM



By DEE HARDIE

My husband, Tom, says I plant my vegetable garden the way some people choose their dinner guests. Maybe that's true. I do expect a lot after all my work. I want my vegetables to be delicious as well as decorative, start conversations at a table, be tidy and on time. And this year, as anticipated, the most well-mannered of all, the elegant asparagus came to dinner at our house for six glorious spring weeks.

Since it takes asparagus four years to mature, this was the first time we were able to eat our own asparagus in abundance. And there is nothing quite like fresh asparagus quickly steamed, with broiled shad and shad roe, all lightly laced with lemon or melted butter.

Yet even before I had planted the asparagus I wondered about a vegetable that took so long to arrive. I had already survived the inevitable ups and downs of vegetable gardens. When we first moved to the country I planted an empire on impulse, a vast spread from rutabagas to melons. I thought it was my duty, and it almost did me in. Overwhelmed and overworked, I soon learned that small gardens, like small dinner parties, are more fun after all.

As my garden grew smaller, I chose with more care. I liked the way the pole beans trellised the wire fence, watched for the flowers of the snow peas, enjoyed the tender leaves of early spinach. I gave up corn because of space, and wondered what would give way to the asparagus. Well, good-bye carrots; so long cabbage.

This was a big step, a long wait and an even longer relationship. Other vegetables come and go, brief encounters, but asparagus is almost forever, lasting, if properly tended, up to 20 years or more. I weighed my age against that of the asparagus and made the plunge.

First I dug two trenches, each 8 inches deep, mixing the soil with small favors from the barnyard. Then I planted one-year crowns, spreading the roots wide like a cape. I finished by mounding the soil above. The next two years I weeded and waited, teased by a few spears. The third year I allowed myself to cut some short tips.

This spring was the grand reward, and every day I cut 8-inch spears at a slant, just below the soil. After six weeks I stopped, letting the stems grow again into ferns that store next year's food. By autumn, when the morning sun sweeps the garden, the dew on these ferns will sparkle like decorations on little country Christmas trees.

My friend David, the master of a large vegetable garden, told me that the older the asparagus beds, the thicker the roots grow, the more the family increases. I like that idea. And when he also said that the lily and asparagus are of the *same* family, I wasn't a bit surprised. Breeding does show.

Here is a recipe that my family loves, "Chilled Asparagus in Dilled Mustard Sauce,"* condensed slightly:

- 1 pound fresh thin asparagus
- 1 cup firm yogurt
- 1/4 cup mayonnaise
- 1/3 cup Dijon mustard
- 2 heaping tablespoons each freshly minced dill and chives
- Salt and freshly ground black pepper to taste.

☐ Steam long spears until *just* tender (still crisp at heart). When done, run them under cold water, drain. Combine all remaining ingredients and mix well. Place asparagus in shallow dish, pour dressing over, chill 1 hour. Serve on platter garnished with greens and cherry tomatoes. Serves 4. ■

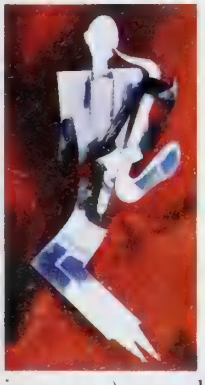
**The Enchanted Broccoli Forest*, by Molly Katzen (Ten Speed Press, Box 7123, Berkeley, CA 94707)

BILL GOLDSMITH



From Syrie Maugham's white-white rooms to grey flannel walls and other one-color concepts.

It's not only the so-called major arts that reflect the tone and tenor of their times. When Syrie Maugham's white-white rooms appeared in the twenties—their "pickled white" furniture placed against spare white walls, the settings spotted with white feathers, white seashells, and white everything, as well as with chrome and mirrors—they were as much a statement of the soul of their era as were cubism and atonal music. The now-famous postwar mood



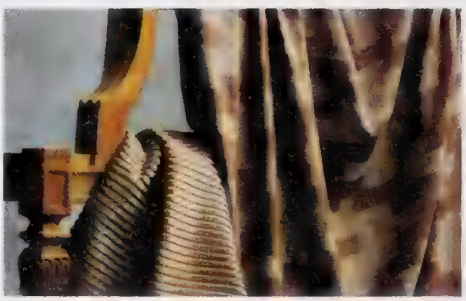
seemed to embrace all manner of things from shingled hair to *le jazz hot*. The times they had a-changed indeed. And a 'new decor' held sway. Again.

Mrs. Maugham probably didn't think of herself as either a revolutionary or a social reporter. Her sensibilities (like those of any good designer-decorator in any era) were clearly attuned to the past (and what was wrong with it) as well as to the exciting present (and how best to live in it).

Her spare, uncluttered rooms with their spare and uncluttered use of color were partly a turning away from the formality and heaviness of the preceding Edwardian and Victorian years. But they were, even more, a looking forward to the simpler, easier, and lighter standards that suddenly, it seemed, had now emerged in every aspect of life and held sway internationally. (An intriguing footnote to Mrs. Maugham's celebrity as a designer is the persistent reappearance of the literary connection in the decorating arena. Before she made her mark as a decorator, Mrs. Maugham was very much a member of the international literary community via her extravagantly successful writing husband. Through the years, literary lionesses—Mrs. Trollope, Harriet Beecher Stowe, Edith Wharton—often employed their insights to affect the look of real houses and rooms as well as to comment on what went on in fictional houses and rooms.)

Designers seem to have a tradition for periodically cleaning things up, throwing out the past and bringing in the present. Minimalism follows modernism. High-tech follows Bauhaus. "Take everything out!" is a recurring designer's battle cry. Yet, people being people (and designers being people, too), "Put things back in!" is another battle cry—of which the much-vaunted Post-Modernism of today is a lively example.

And even though a room completely swathed in grey flannel may well be as oppressively self-conscious as one thoroughly bedecked in flowering chintzes, the idea of a carefully controlled color palette appears to be one whose strength prevails in all sorts of



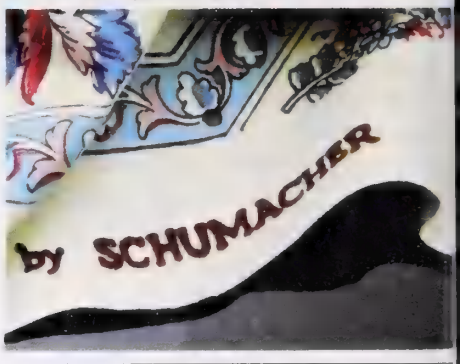
eras and for all sorts of decorating styles.

The very 1980's townhouse sitting-room shown here, designed by John Robert Moore, is a contemporary example. Although the room is as monochromatic as any period Maugham, there's an easy up-to-the-minute vivacity about it. This result is achieved by the subtle play of texture against texture, as well as tone against tone. The imported cut-velvet covering the couch and the tussah silk with random-dyed-warp on the ottoman (fabrics shown, above) are examples of this latter-day ease and compatibility.

Returning for a moment to Syrie Maugham, the tufted armless easy chair, (shown at top, right) was designed by Mrs. Maugham, and is another of her prescient decorating ideas. The chair, from a private collection, is here upholstered in a slubbed 100% DuPont Dacron® polyester that no doubt would have appealed to Mrs. Maugham for its good looks. Its equally great practicality is a decidedly more modern yet equally appealing attribute.



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GUEST SPEAKER

When choosing accessories, how do you avoid the boring clichés? Two designers, who often inspire their clients to become collectors, explain how.

Barbara Ross and Barbara Schwartz of Dexter Design (an interior design firm known for a modernist approach to decorating) are often asked by their clients for help with choosing accessories—those bibelots and works of art that go into a room after the walls are painted and the furniture is in place. Because they think that a group of objects makes a stronger statement than unrelated pieces here and there, they encourage their clients to start a collection.



EDWARD OLEKSAK

Barbara Ross and Barbara Schwartz

Barbara Ross and Barbara Schwartz believe strongly that accessories—lithographs, pottery, vases, baskets, ashtrays, all the extras—punctuate a room and make it come alive: "A room could cost a million dollars but without a careful selection of accessories it will always look like a showroom—a very impersonal space."

They also believe that the process of making a room personal and special is not as mysterious as it seems. "We all know how to use accessories," says Ms. Schwartz, "because we do it every day when deciding which scarf and belt to wear with a certain dress." They are careful not to carry the clothes analogy too far, however, because they do not believe that fashions and fads should apply to a house.

"Lithographs and vases shouldn't be discarded like last year's shoes," says Ms. Schwartz. "In the first place, they can be very expensive, and in the second place if something is beautiful it should please you forever." To know what things will last (and not become, what the designers refer to as, "tomorrow's clichés") Ms. Ross advises that you "train your eye by studying the beautiful things of the past—the things that have lasted. Go to museums, read books, look at beautiful old pottery. Go out and learn—don't jump in and buy an ugly glass carafe."

In helping people avoid clichés and what they call "useless uglies" the design team often inspires its clients to start collecting on their own. Ms. Schwartz says, "For years Barbara and I have recommended collecting pieces of art pottery because they *are* antiques, they *do* increase in value, and you *can* find them anywhere. We'll start a collection of Fulper (art pottery made in New Jersey after 1910) in a color to accent a room, and the client will go on finding pieces. He or she will have a lot of fun, and will call to tell us about locating a wonderful Fulper vase in a junk shop in Hoboken. That's the difference between collecting something really interesting and buying a boring glass bowl from the local department store."

Art pottery belongs to the category the designers call "objects," which also includes such things as antique porcelains, vases, baskets and pillows. A second category is art (paintings, lithographs, art photography, wall hangings, sculpture) and a third is plants and flowers. For people who want to collect in the second category but say they know nothing about art, Ms. Schwartz advises going to the nearest museum. "Most museums today sell prints and some even rent art work."

Problems of organizing and displaying in all three categories involve what the designers call "clarifying for visual impact." Often this means expanding a collection. Ms. Ross says, "Some of our clients have marvelous things, but only one piece of this, one of that. One item is not enough. If a person has a good piece of Indian pottery, I advise her to collect more. Putting several pieces together makes a strong statement."

In other categories clarifying can often mean simplifying. Ms. Ross recalls, "Several years ago when it was very fashionable to have a lot of plants, some rooms became so cluttered they looked more like jungles than rooms. No two plants were ever the same kind or size. We like to see one great healthy plant." (Ms. Schwartz points out that nothing makes a house look quite so tired or faded as a dying plant. "It's worse than a peeling paint job.")

Ms. Ross feels much the same way about a wall hung with a few paintings, a few photographs and little shelves with knickknacks. "I hate an arrangement of different kinds of art. Again the important thing is always to clarify and simplify."■

—ELIZABETH H. HUNTER

DAKOTAH



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LIVING WELL, LOOKING GOOD

Getting The Right Response From Your Home Environment

By JOANNA BROWN



It often seems to me that our total perception of the home environment—seeing, hearing, smelling, touching—is more than the sum of its parts, something like a sixth sense.

Unfortunately, as a rule, we have not been educated to develop or even appreciate that sixth sense. When approaching design or decorating, we are taught form, proportion, color, stylistic periods, how to find a decorator, painter, plumber or plasterer, but rarely anything as intangible as what one might call spirit or ambience.

Not that it's particularly mysterious or other-worldly, this sixth sense of place. In fact, it's as modern and down-to-earth as the computer-age word that explains it: feedback. If we subscribe to the logic that tells us we are what we eat, there is no reason not to consider the likelihood that we are also what we see and hear or, as that wise Roman, Marcus Aurelius, believed, "The soul is dyed the color of its thoughts."

The personal, intimate surroundings we create, like the caves in which our ancestors took refuge, are the places where we provide ourselves with the images that will refresh and restore us until we return to that uncertain jungle waiting beyond the door. Since this emotional feedback is at last beginning to be studied, I thought I should see what the experts can tell us about it.

Faber Birren, an international color consultant and author of numerous books, including *Color and Human Response* (Van Nostrand Reinhold, 1978), told me of an experiment in which volunteers confined themselves to a bland environment for a period of 36 hours. "All of them reported difficulty in concentration, periodic anxiety and an inability to judge time," said Mr. Birren. "The conclusion of most scientists is that normal consciousness, perception and thought can be maintained only in a changing environment.

"An excellent vehicle for stimulation is color," Mr. Birren explained. "Color has a charming ability to distract us, to release us from anxiety. In order to increase that effect, we seldom do a room in all one color. The precise hue isn't important; the interplay *is*.

Deborah Szekely, owner of two internationally known spas, The Golden Door and Rancho la Puerto, is an expert in using color and environment to affect attitude and behavior.

"I've always felt it was important for the atmosphere of a spa to be different from home," Ms. Szekely told me. "The Door has a very introspective atmosphere. Every room looks out on a garden filled with camellias, azaleas, iris and wisteria, all in subtle shades of white, pale pink, blues and lavender.

"The Door environment is designed to give psychic, meditative energy; the Ranch to give physical energy. If you're tense and need to relax, you go to the Door. If you want a physical energy jolt, you go to the Ranch. It's vivacious and exciting, with white walls, red brick and handwoven rugs."

Says designer Diane Love, author of *Flowers are Fabulous for Decorating* (MacMillan, 1975), "We give people messages about ourselves with our environment and often they're inaccurate—it may even be the message of the interior designer rather than the owner. But wherever it comes from, the conclusion has been drawn. It's important that our visual message is in keeping with our real self.

"Shapes of things affect the impression, too. We all know that art creates an emotional response, but we rarely take it beyond that. I find that objects, flower arrangements, furniture, all create emotional responses."

Delivering a clear message is a good idea, but what if we are not certain just what our message is? How can we discover it? "Start with color," suggests Ms. Love. "Then make a note whenever you see something and spontaneously think, 'Oh, I love that!' Remember, love is the thread that will tie it all together. Also, cut out pictures you like from magazines. When you assemble them you'll see a connection."

Whatever kind of space we end up with, the consensus seems to be that if it can nourish us and not merely provide shelter, we have done well. As John Ruskin knew, "Architecture is the art which so disposes and adorns the edifices raised by man, for whatever uses, that the sight of them may contribute to his mental health, power, and pleasure."■



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TRAVEL

DISCOVER A NEW UNIVERSE IN A SMALL KENTUCKY TOWN





KATHLEEN MAHONEY

Shakertown's principal architect, Micajah Burnett (1798-1879), lived in this house *(above)*. Today its first floor is an apothecary shop and its second floor a cozy place to stay the night. *Right:* the East Sister's Shop where traditional Shaker pegboard trim and sconces are made for sale today.

By BRANLEY ALLAN BRANSON

The maples lining the broad village street give back the sun's gold. The great stone buildings look even more imposing in the lengthening shadows. The whole place feels as if a hard day's work has just been completed and things are in preparation for the evening meal. This place is Pleasant Hill, also called Shakertown in Pleasant Hill, Ky. If you wanted to take an imaginary trip to some distant part of our galaxy you would, in fact, do better to come here to this community—it is a universe unto itself, entirely different from any other place in America. Here is a powerful architecture expressing the beauty, utility and simplicity of the beliefs of the folk who created it.

Original spirit

The religious sect called the Shakers, or the United Society of Believers, was in many ways a very remarkable group. The last worshiping communities of Shakers are maintained at Sabbathday Lake in Maine and Canterbury, N.H. But here in Shakertown there has been an ambitious effort made to fully capture the spirit of the sect's original daily life. Almost everything here is either original or a replica of the tools and furnishings used in each room. The broom-making machines and looms are still functional and in use, standing in the same places they occupied when the Shakers toiled. The restoration is nothing short of magnificent.

In 1924, the nadir of Shakerism, the village was auctioned off in lots to private landowners and the various shops and outbuildings were occupied by tenants until 1961. That was the year when Pleasant Hill's own residents realized the village was doomed unless something was done quickly to save it.

So a nonprofit organization was established to bring the Shaker town back to its former beauty. The nonprofit corporation chose the most experienced professional they could find, James L. Cogar, former curator of Colonial Williamsburg, to head the project. In 1964 the organization was granted a long-term loan of $2 million from the Area Redevelopment Administration. Some of that money was used to reconsolidate 2,200 acres of land around the surviving 27 Shaker buildings. Cogar undertook research to pinpoint original paint types, the furnishings and interior decorations. He managed to convince the Federal Highway Department to reroute U.S. Highway 68 outside the village, and power lines and telephone lines were discreetly buried out of sight. By 1968 the entire village was made a national historic landmark.

Spare stark beauty

Today the nearly completed restored village is strikingly beautiful in its stark Shaker way. The Centre Family House is Pleasant Hill's largest and most admirable building, executed in massive limestone blocks, six bays wide and four bays deep—it took 10 years (1824-34) to build. Inside, some of the floors are solid ash, preserved by literally hundreds of oil treatments.

(Continued on page 126)



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TRAVEL

ENJOYING PALLADIO IN VENICE AND VICENZA



KAREN RADKAI

The arches of Villa Godi (Villa Valmarana) prepare you for the magnificent garden vistas the 16th-century Italian architect is famous for.

Editor's note: A great many readers wrote to find out about seeing for themselves the Palladian villas featured in House Beautiful last January. So we asked interior designer Rubén de Saavedra to describe his recent travels in Venice and Vicenza, the two places in Italy where the major part of Palladio's work was done. Mr. de Saavedra, who goes to Venice about twice a year, recounts here his impressions of some of the memorable places to stay and dine at when touring the Palladian residences—more and more of which are being opened through private appointment or public tours. —PRJ

Venice is called "il più bel salotto del mondo," the most beautiful living room in the world. San Marco is the actual place brought to mind. It's here that the city's denizens meet the tourists, and in summer there are few more beautiful things to do than to sit in this magnificent public square, watch the people pass by and feed the pigeons. In winter one sits under the arcades or inside the Caffè Florian, watches the people pass by and feeds the pigeons. That pleasure never really changes.

Venice was created for the rich and the noble. How does the city express this fact? I think it's in the Italian, particularly the Venetian, genius for finding the best setting in which to put something, whether it's a church, a villa or a caffè in a piazza. It's all calculated to flatter people. It seems that the city is intentionally designed to play up the perspective that makes San Marco the focal point and the Grand Canal the most beautiful main street anywhere in the world.

Relaxing and dining

It's so easy to feel as if you *live* in Venice; I never have the sense that I'm on vacation and have to be doing something every minute. One can go out to the Lido with a picnic, spend the whole day there at the beach, at one of the great hotels or playing golf and be back in town in 20 minutes ready for an evening's entertainment in big-city style. At least that's the kind of contrast within such a small radius I really enjoy.

Harry's Bar is still *the* most fabulous. I'm never disappointed to begin a night there. Some of my favorite restaurants may look terrible on the outside, but it's the inside that matters. Stay away from the trattorias near the railway station simply because they're so outrageously overpriced; otherwise try Do Forni, Malamocco, alla Colomba and alla Madonna. Great classic Venetian dishes are not scarce and the variety of seafood is endless and delicious. Vini

da Arturo is a charming pocket-sized place where chef-owner Ernesto offers some of the best traditional Venetian food as well as the more innovative "nouvelle cuisine" of Italy.

Feeling at home

People are always asking me about the places in Venice I prefer to stay. The truth is, I make the Gritti Palace my "club," so to speak. It's where I meet everyone and have little lunches and otherwise feel perfectly at home. For parties, the Cipriani is wonderful and on evenings when the fireworks burst over the city, such as at Carnevale, we all go to the top of the Danieli to watch and have drinks. Some of my favorite chefs also teach at the Cipriani in the late summer and early autumn: Marcella Hazan, Simone Beck and Michael James. The Excelsior and Grande Hotel des Bains are the two Old World luxury hotels on the Lido (if you prefer to be away from the heart of town), and the Danieli is another elegant and beautiful place to go back to again and again.

Getting around and away

There are two ways to get around Venice. The first is to walk and the second is to take the *vaporetto.* My advice is to take the *vaporetto* first thing in the morning all the way to the end of the line in whatever direction you want to go, then spend your day walking back to the city. You'll get lost less often that way because you'll always be homing in. Enjoy the same boat trip at night—round trip from San Zaccaria—and you'll have a completely different perspective.

Getting to Vicenza is simple because it's only a 20-minute train ride or a half-hour drive. All the towns of the Veneto, the mainland of Italy surrounding Venice, have splendid country markets. You should leave Venice early in the morning in order to get to the market in Vicenza or Verona to make up your picnic. Every tourist kiosk has maps detailing the location of the villas, or you can book a riverboat tour down the Brenta and see them the way Palladio intended. If you do take

(Continued on page 46)

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TRAVEL

Continued from page 45

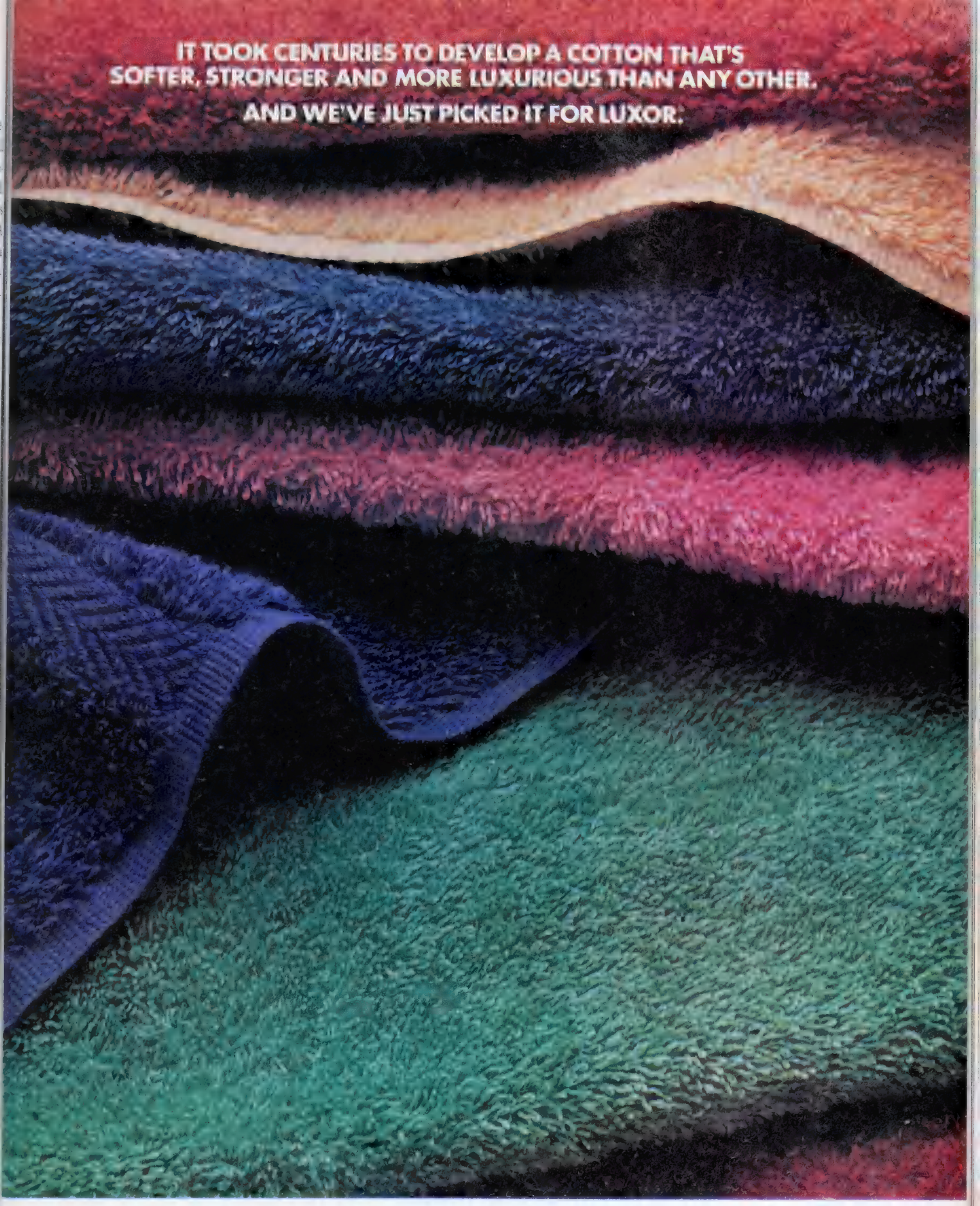
the river tour, pack a small picnic because you're likely to get only a small espresso aboard. In Verona I recommend having lunch at Dodici Apostoli whose menu represents only the dishes of 15th- and 16th-century Venice. A marvelous experience. And there's a small hotel, Due Torri, that's completely decorated with 19th-century antiques that are also for sale.

Vicenza itself isn't very prepossessing, but don't let that put you off. There are lots of little trattorias where you can get really excellent pasta, polenta and the local fruity wines of the Veneto. (Antica Trattoria Tre Visi is a must for the true Vicentina specialties, such as codfish.) Many of these small, country trattorias have vine-covered beamed ceilings, rustic furnishings and fragrant olive trees nearby to perfume the air. The effect is relaxing and completely charming.■

—RUBÉN DE SAAVEDRA

GETTING TO VENICE AND VICENZA

Alitalia offers direct flights to Rome from both New York's JFK and Chicago's O'Hare airports. During the peak season, June 21 to July 11, there are one and sometimes two flights every day, nonstop to Rome and Milan. From Rome, Alitalia flies to Venice every two hours from 9 A.M. to 10 P.M. daily. Round-trip APEX fares from JFK and O'Hare are $749 to Rome and $729 to Milan. Proviso: Prices are subject to change without notice. Your travel agent can put together a stop in Venice that can incorporate a two-to-three-day plan for viewing the Palladian villas. Since most of the houses are still private, sometimes the best you can do is rent a car and do your own roadside tour of the house facades. Fiat runs rental services in Venice, Vicenza, Treviso and Asolo, the four important towns where Palladio's beautiful villas still stand.



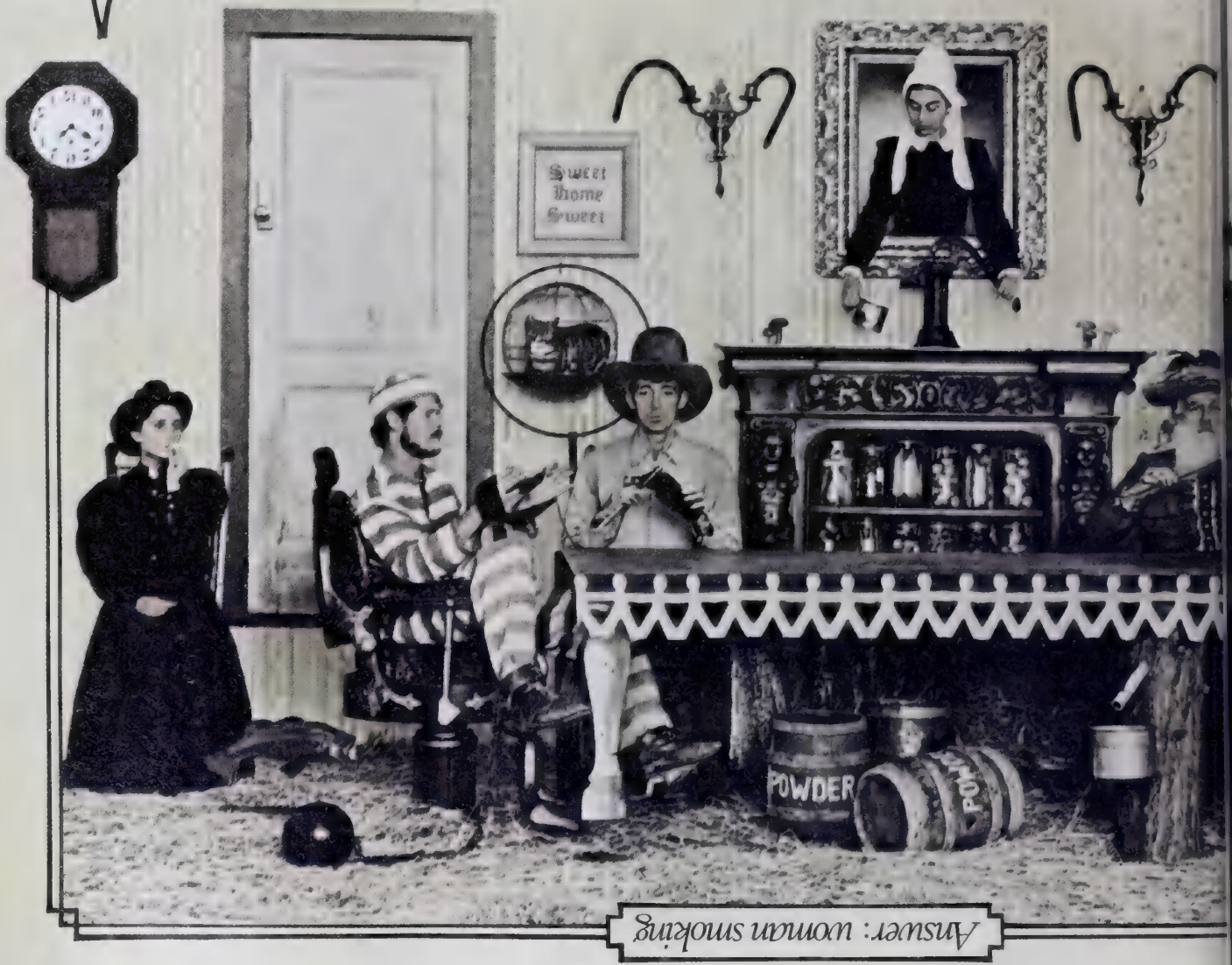
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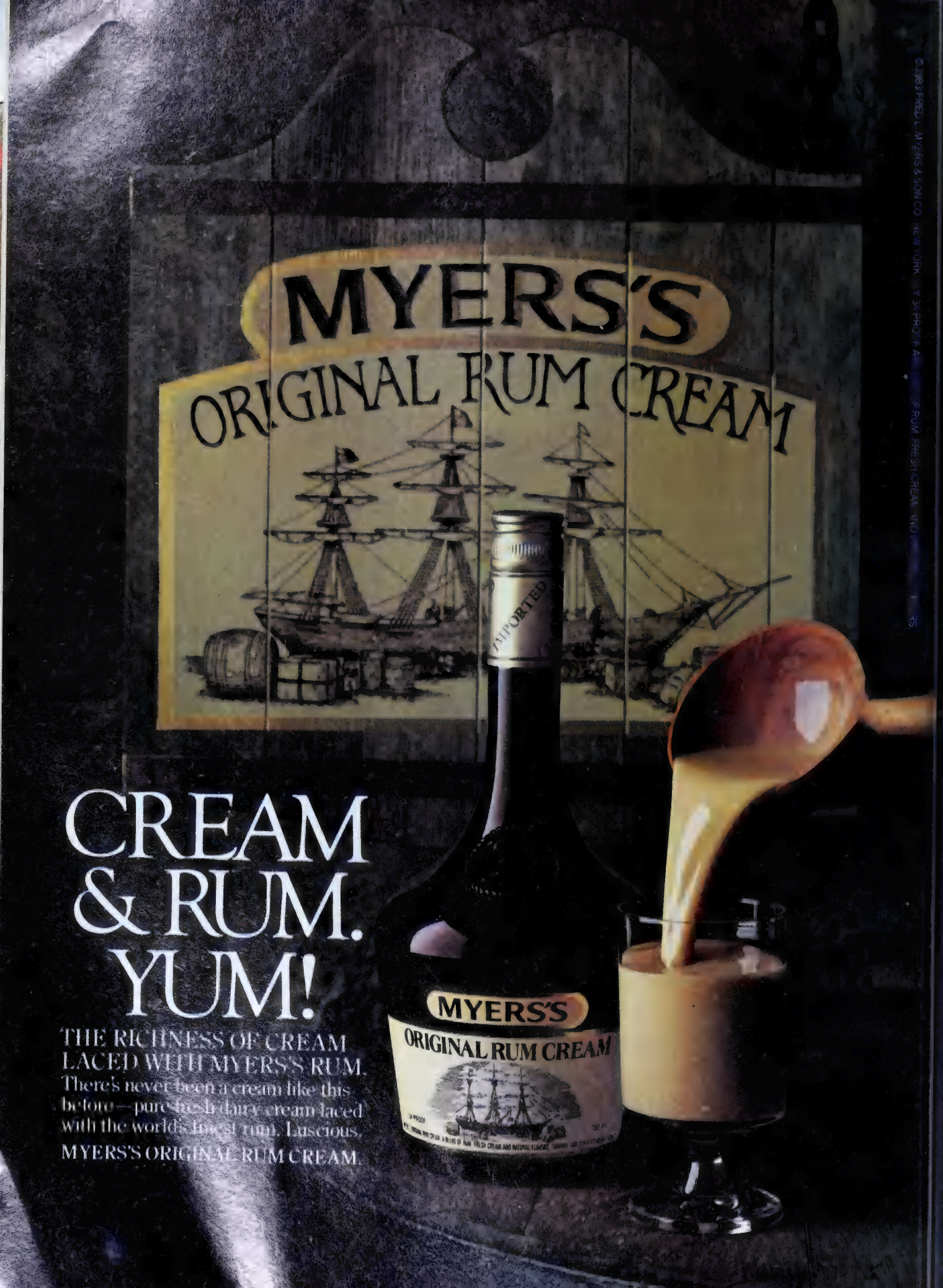
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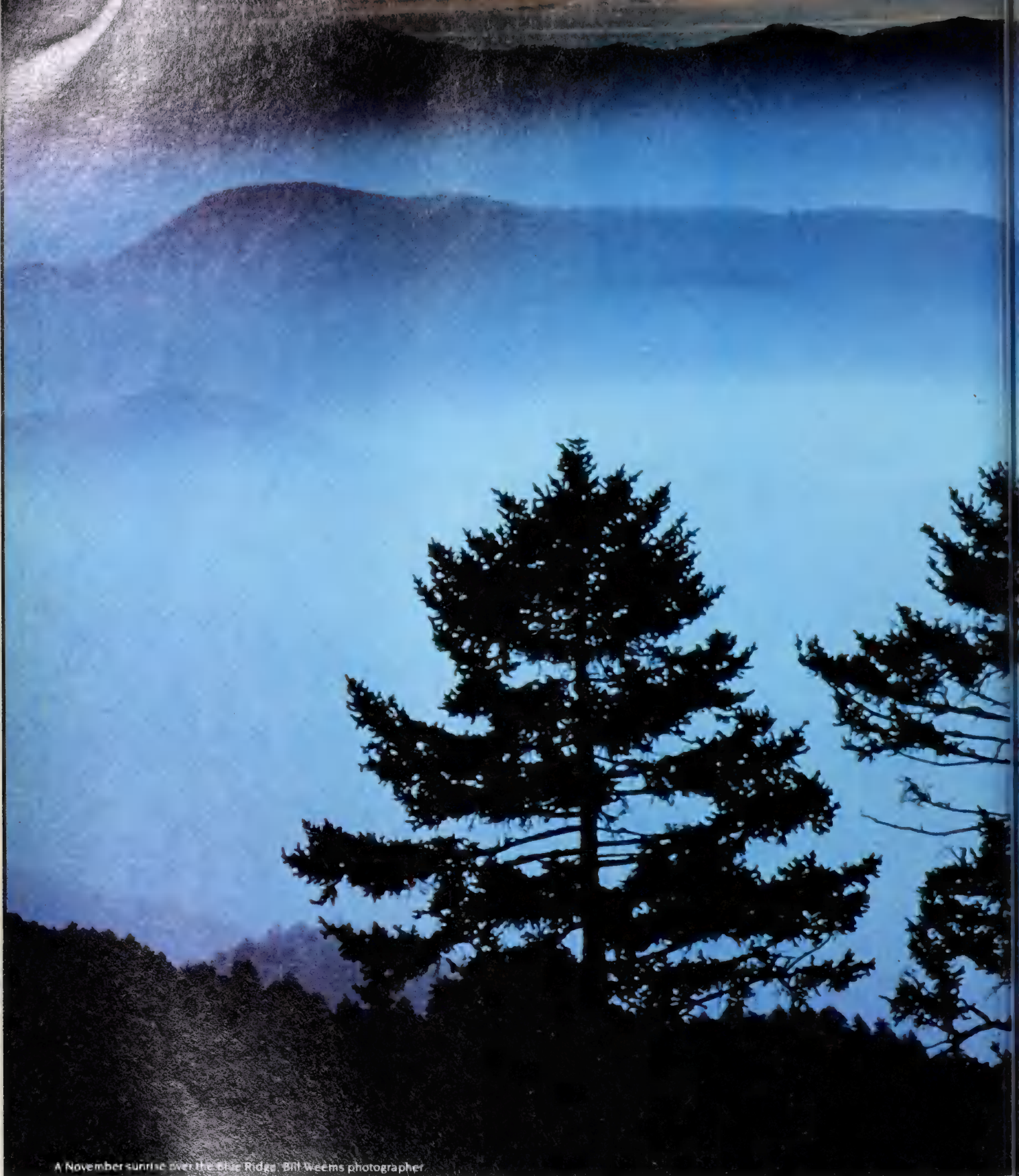
ELYSE LEWIN

A rich wallcovering plus ceramic tile used functionally and decoratively are finishing touches in this Santa Fe kitchen.

HOW TO MAKE QUICK CHANGES IN THE MOOD AND LOOK OF ANY ROOM

June is National Home Decorating Month, a time when retailers make a coordinated effort to help consumers spruce up their homes by giving each room a refreshing new look. Changing color, pattern and texture can work wonders for rooms, just as wearing a new outfit, fresh makeup and a new hairstyle can alter one's own look.

Today the gap between fashion and home fashion is narrowing. Whether they are shopping for clothes or furnishings, people are guided by the same principles: high quality, good value plus a look that is personal and unique. What follows are tips on how to get the most out of minimal changes—what we call room face-lifts.►



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With the help of special roller covers you can use paint to vary your surfaces. A visit to a paint retailer will open your eyes to all the effects that are possible: smooth, mottled, grained, patterned. He will also help you choose colors that give your rooms a wondrous lift.



Clarence House Botanique cotton pillow cover accents the Topkapi vinyl wallcovering and cotton upholstery.

WALLCOVERING WONDERS

Time was when washable, or even just wipable, wallcoverings were shiny geometrics suitable only for kitchens or baths, and traditional patterns and solids came only in "touch-me-not" paper. Not any more. Some of the most elegant patterns and solids being sold today are extremely easy to care for. Nor are wallcoverings restricted to wall use. Many designers are applying patterns on ceilings as well as wells, even on inset areas between ceiling beams.

Wallcoverings can give a room the architectural details it may lack. The options are many—moldings, wainscoting, baseboards, window and door frames—and all can be enhanced or simulated with wallcoverings.

Don't forget fabrics. You can achieve the look of woven material with a number of special coverings, but there is no substitute for the real thing. Fabric can be applied with adhesive or with a stapling tool. Often a designer will choose a fabric that duplicates draperies or slipcovers; just as often, depending on the client's wishes, a fabric is chosen specifically for contrast.

WINDOW DRESSINGS

One of the best ways to wake up a room is by altering the window treatment. Add draperies for height and scale and for a formal look; remove them and substitute curtains, shutters or blinds to add light and inject a feeling of informality.

Blinds. Once always buried behind layers of curtain or drapery fabrics, blinds have come into their own and today are recognized for the singular design contribution they can offer. Vertical or horizontal, they make a crisp embellishment, sounding a welcome contemporary note in even the most traditional room.

Your retailer has blinds in various materials and color and in a wide choice of precut sizes. You can, of course, order blinds in specific colors custom-cut to the size of your windows. And some styles take special adapting: The manufacturer will cut fabric of your choice and laminate it onto the blinds you order. You can thus achieve the effect of drapery or integrate a wall pattern into your window decoration if you wish. Lamination provides fabric on your windows and an easily cleanable surface—always an important consideration.

FLOOR ENHANCEMENTS

Carpeting. Its versatility and durability are no longer news. Nor is the fact that man-made fibers are processed so expertly it's hard to differentiate between nature's own and the wonders of chemistry. But there are many other pluses.

Carpeting can make a big difference in a room that doesn't have it. So can the absence of carpeting if there are hardwood or plank floors that can bear refinishing—sanding, staining, bleaching—and exposure. A change from carpeted to uncarpeted can be startling—like having a whole new room. Conversely, carpeting where you might not expect it—in a bath or on a sheltered porch—can create a wholly new look.

Tile. Here is another decorating product that offers a multiplicity of ►



choices—because of the variety of materials, surfaces, patterns and colors. Today, vinyl tile appears often in such high-traffic areas as kitchens, baths, halls, children's and family rooms. It's a durable product that can be installed and maintained with relative ease.

Ceramic tile is costlier but no less practical. It can also be used decoratively in kitchens as splashboards or as exhaust-hood trim; in living rooms to frame or decorate a fireplace; in bathrooms, everywhere. Glossy, matte, patterned, solid—tile adds emphasis, and the accents are elegant.

ADVICE FROM PROS

Inspiration is always needed to start any project. For tips we called on some of America's top decorators, professionals experienced in working on the grand scale for distinguished clients. All agreed: Short of knocking out walls, gutting rooms or attempting a major rehabilitation, there are many different ways to achieve the effect of drastic changes without actually making them. Opinions differ as to which way is best, but all our experts focused on readily available products. Here are some of their thoughts on what's new, what's effective and what they prefer:

Alexandra Stoddard

"Anyone can achieve perfection in color. It's totally accessible. My favorite is to create an English morning-room feeling, with the sun dappling everything and the flowers in bloom. Fresh flower colors seem to be the ones people are yearning for—it's like living in a garden. Right now I'm doing pale peony-lacquered walls with white trim and a pale sky-blue ceiling. A blue ceiling always disappears in a nice way. And the peony makes one's skin look wonderful. When walls are in bad shape I use flat, chalky finish paint, but I love to use glossy when I can. Glossy walls even reflect the tones of flowered upholstery in the light. I like curtains lined and made to perfection, then hung on wide poles with detailed finials. I paint the poles out to match the walls or bleach and pickle them so you can see the grain through."

Georgina Fairholme

"I like to repaint woodwork, door trims and crown moldings an unexpected color. Giving a faux finish to baseboards can have an especially beautiful effect—faux stone, marble or even deep rosewood. Think of the drama of faux rosewood baseboards in a room with pale walls. I'm quite traditional. I still like curtains at a window, but I do them up with pretty edgings. One simple way is with two- and three-color ribbons from a notions shop. Embellish the edges of curtains with striped multitone ribbon—I love

For a new look, start with color, pattern and texture

the combination of striped edgings and flowered chintz. Or do a rolled edge—a cigar welt—by binding a wide ribbon or tape (of about 2½ inches) around cord and apply to curtain edges to give them dimension."

Noel Jeffrey

"Pastels don't have to be sweet; they can be used in bolder ways. I combine soft pastel walls with brighter, sharper post-modern furniture, one-of-a-kind pieces. Or I mix pastels and use many at once, then accent them with sharp color like shocking pink. Floors can be marbleized with layers of paint for a great look, but it should feel like fantasy, not 'pretend marble.' I do free-floating columns with the same marbled finish."

Susan Bishop

"Color is the single most important element in defining the character of a room. I allow the light to suggest the color of a space. Off-colors can be used as neutrals. In one apartment that was filled with antiques I found teal blue was the one color against which all the woods looked good, so I used teal paint everywhere. In Nantucket *(see "Easy Living in an 1811 Nantucket Classic," beginning on page 74)* I used delphinium and white as neutrals because the quality of the light on an island is very watery and



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almost violet. Although these colors are strong, they are not aggressive. They have character and depth."

Gerald Kuhn

"Creating a monochromatic shell for a room—not stark, but soft—gives a pleasant backdrop to furniture shapes and objects. Choose a color that's flattering, an illusive one that can change with the light. I like ivory or warm grays much better than white; on an overcast day they look bluish; on a sunny day, warm. In wallcoverings I steer people toward soft patterns: small geometrics or stripes. I like them best used as accents in rooms adjacent to the main space. Beware of coverings that are too powerful; they demand lots of attention. At windows I'm using lots of perforated shades now, a texture that admits veiled light. Back it with a secondary shade if privacy is a factor. I would love to do a dark ebonized wood floor with a piano finish. On it I'd place pale upholstered pieces, shapes that read well by contrast."

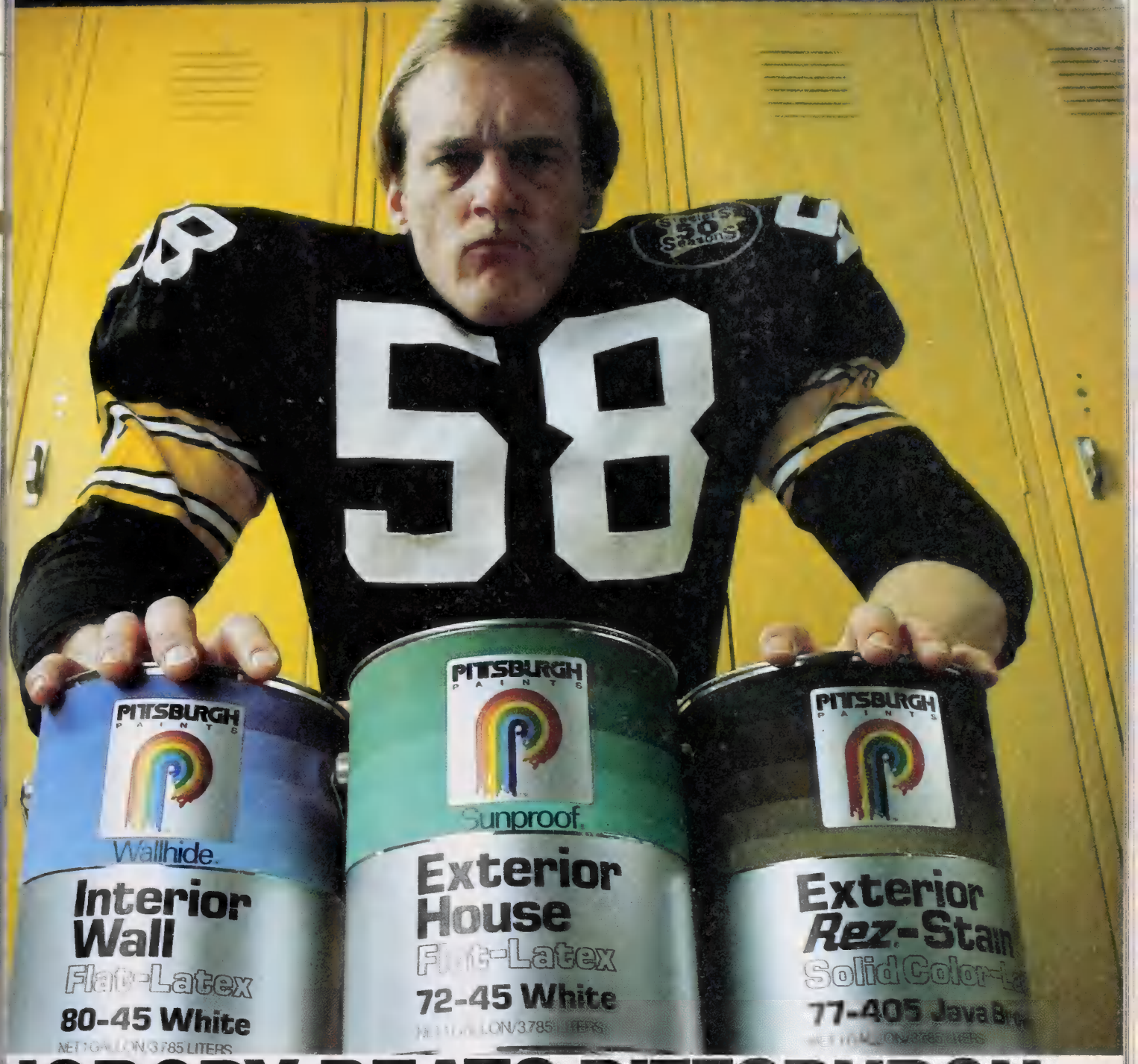
Barbara Feinberg

(*Feinberg-Orsini Associates*)

"We have no *one* look we like, but try very much to do what a space seems to call for. On bad walls, for instance, one of our favorites is felt. It's 60 inches wide, inexpensive and comes in a huge range of colors. We like to see it upholstered with batting behind and careful seaming. In wallcoverings we're using lots of texture—parchment looks, the feeling of creased paper, the effect of watermarks. Soft, pleated shades in natural canvas at the windows go with any interior. We like neutrals there. In general, we use deep rich tones or soft grayed-out colors, and accent with neutrals."

Richard Lowell Neas

"I see a return to turn-of-the-century romantic color, the elegance of Edwardian England—rose, lettuce, soft yellow. Wallpaper is wonderful to express the romantic. I'm doing ceilings with paper in big cabbage roses or in simple patterns with generous borders. In the room with the roses I've painted the walls a pale celery green, cut out more flowers and used them around



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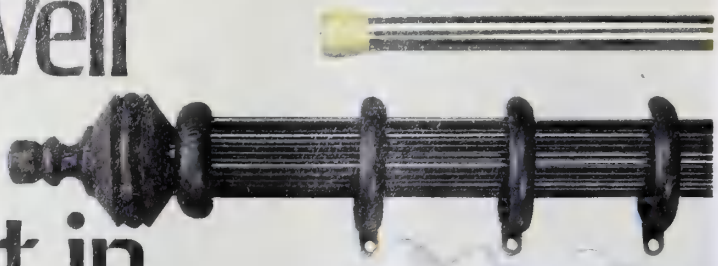
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windows and doors, made taffeta curtains in a pale celery and lined them with fabric in the same cabbage rose. At windows I'm using lots of complicated valances and shaped pelmets. And under the curtains I like a *sous-rideau* of pure unlined silk; its translucence adds another layer."

Laura Bohn

(*Lembo-Bohn Design Associates*)

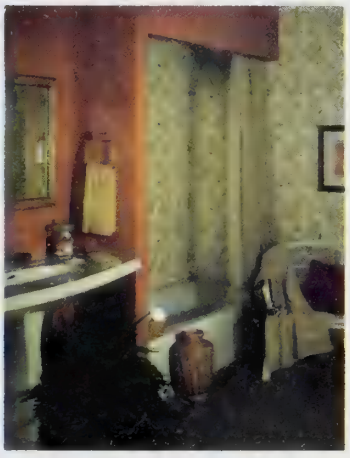
"I'm combining colors in new ways, picking out details, using them for a purpose. We've just done a job with taupe-painted walls, then painted the window trim and reveals in a very pale lavender to make the openings look special. Or we've used a color to lead you into the next room by painting the trims framing the doorway the same shade as the walls in the room you are entering. We're doing rich, honey-colored wood floors. When the look is very rich we break it up with something dry, like linen-covered furniture. My new color is faded turquoise, toward celadon. It's a shade I keep seeing on painted old woods when I'm out in the country. I've just used it on a funny old table that had lost its leaves. I had new ones made, then wiped everything with the turquoise enamel and wiped it off, letting the grain show through. It's a great trick to make the new blend with the old on a not-very-valuable piece of wood furniture. Draperies of natural and white-striped linen can be used almost as a neutral. In one installation we bound the bottoms with a bit of dark red, just a shot of it, to give definition—this in a room where there's no other red."

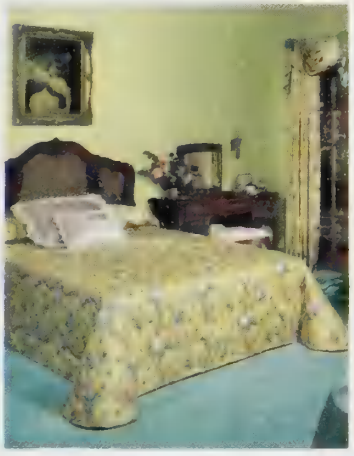
Mark Hampton

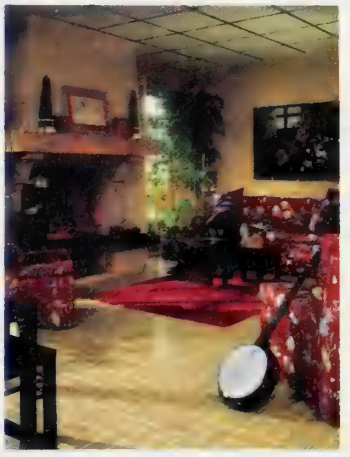
"For me, colors should reflect personal preference or a specific situation. When a house has many separate rooms, you can use compartmentalized color, changing it from room to room, because all the rooms are never seen in one glance. I'm working on a summer house now where I've painted the central hall a deep cool magnolia leaf, enlivened by white woodwork. Off this is a living room in yellow and a library in pale lime—colors that all relate, not an arbitrary mix. When you decorate,

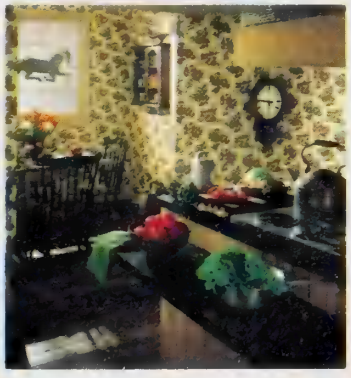
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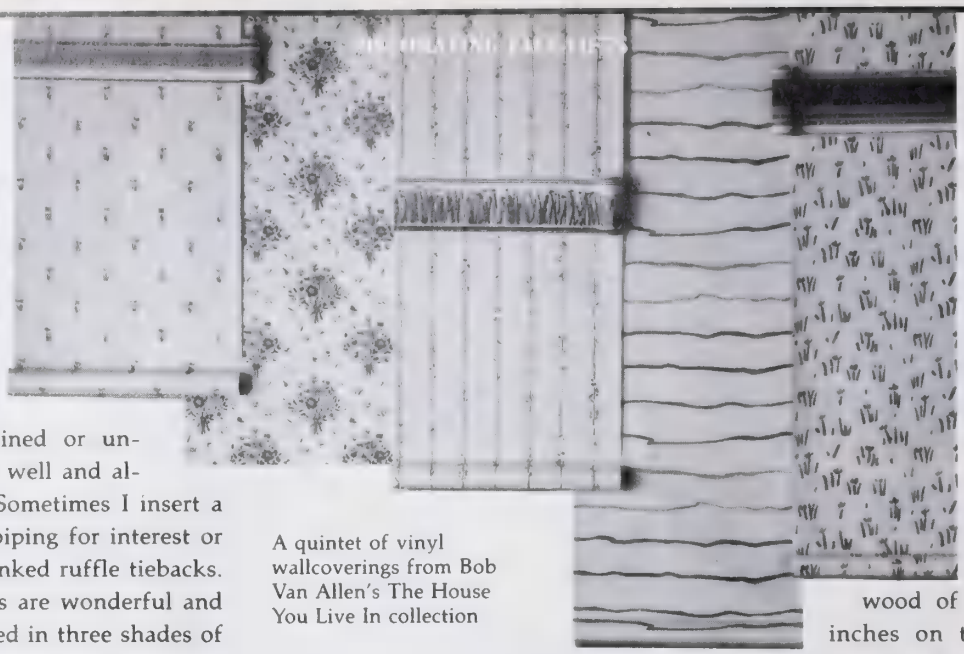
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A quintet of vinyl wallcoverings from Bob Van Allen's The House You Live In collection

map out color, consider how it will be seen from room to room. Some of my favorite curtains are of white cotton, muslin and Swiss embroidery, self-lined or unlined. These wash well and always look fresh. Sometimes I insert a band of contrast piping for interest or make up pretty pinked ruffle tiebacks. Elaborate moldings are wonderful and look elegant painted in three shades of cream. But if you work on them, you must pay equal attention to cornice, baseboards and window frames. These all have a strict architectural relationship to each other, but there must be a completeness about working with them."

Robert K. Lewis

"Dark putty color for walls is a trademark of mine. It's rich and I do lots of schemes against it. I've used it with antelope and cinnabar in a room that had Japanese lacquer and 19th-century antiques. I've used it with pale woods and Regency furniture in another kind of room altogether. With white linen upholstery and shirred white eyelet at the windows, it makes a great statement for summer. In a kitchen I love it with pickled floors, stainless-steel fittings and black stoneware. I'm using wallpaper much more today than in the past. I've always wanted to do a kind of layered wall: to paint or paper it first, add a textured-look border to outline doors and windows, then use floral cutouts to form a second border around that. I collect old hand-blocked papers and use them lovingly for folding screens or fireboards or when I want to make mirror frames. Really small bits of paper can be used beautifully this way."

Betty Sherill

(*McMillen, Inc.*)

"I like any color as long as it's white. I never get tired of it. Yellow is a great color in an apartment too, it brings the sunshine in. Beautiful paint jobs are well worth it. My own walls were done 15 years ago and I haven't touched them since. I always have a wall canvased before painting; over that I like an egg-shell finish best. Per square foot, wallpaper provides the most decorating you can get. I love to use toiles; I've had one in the country for 25 years. Valances shouldn't be over-used at windows—they can hide the architecture. For the country I like simple curtains or stenciled shades or venetian blinds of painted wood with cotton tapes."

Ken Alpert

"Building up layers of paint gives texture to walls and can hide flaws. I like combed finishes, a light color over a darker one. There's an extra feeling of quality, a finish you can feel as well as see. Some of my clients are asking for energy-efficient windows now—transparent sun shades—that give some privacy but with a very light hand. I'm partial to the simplest window treatments or none at all."

Tom O'Toole

"Color can add interest to a ceiling. Sometimes I use it in an intensity equal to the floor—blue and blue, for example. In wallpapers I'm using 70 percent stripes; they add height, are crisp and don't get in the way of anything else. I like mixing them too, a vertical on the wall, a diagonal on curtains or shades. I mix in tattersalls and plaids on furniture, faded plaid rag rugs in pastels or men's-wear colors. I even like striping floors, or using wood to create the effect of a stripe. Teak is truly wonderful; it looks just like fruitwood laid on the diagonal in random widths of 4 inches, 6 inches and 8 inches. In my own house, I've used simpler wood of 12 inches and 15 inches on the diagonal with spacers between so the dark spaces add to the striped look."

Tim Romanello

"Personally, I like neutral colors, such as cream and khaki. With them I use rich tones in kilim rugs, wool paisleys, Chinese silks. I like tailored panel curtains of white canvas with something unexpected, like a floral-print chintz lining. It's a way of bringing the outside inside. . . . On floors I want continuity, a flow to the space. In my own country house I've used white tile throughout. *(See "High-Style Garage Conversion," beginning on page 94).* It cleans in a sweep and gives nice stark simplicity to the rooms."

Stephen Stempler

(*Cronin-Stempler*)

"Moldings do wonderful things for a room. We like to subtly stripe them with paint for interest, or even add the look of moldings when there are none, with wallpaper or fabric. Curtains add softness you just can't get any other way. We use lots of country looks and balloon shades—I like to control light by how they're used: filtering sunlight by day, closing them to create a cozy interior at night. We like to pull our own colors and patterns together and try to avoid a matched-up loo. Things can be slightly off and be much more interesting. I don't believe in one-shot decorating. Good interiors take time."■

INTERVIEWS CONDUCTED, COMPILED AND EDITED BY ELIZABETH GAYNOR



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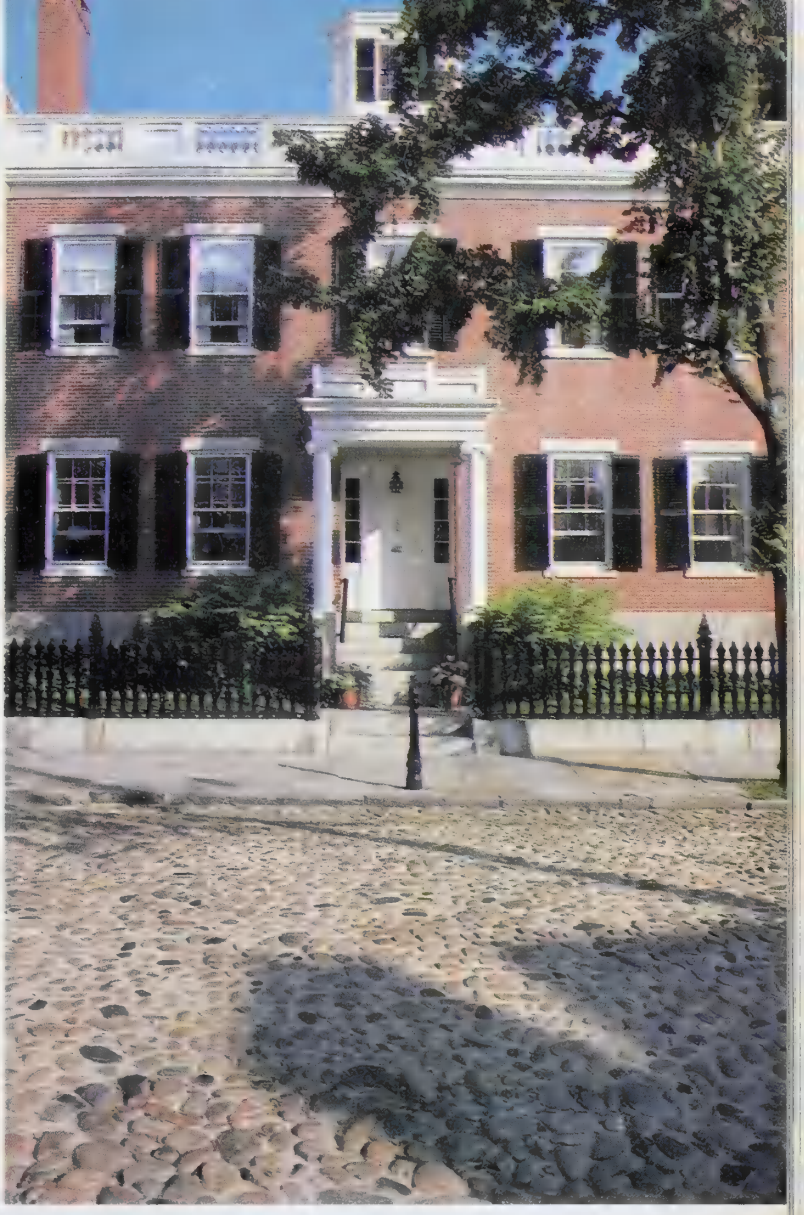
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LILO RAYMOND

HOUSE BEAUTIFUL

NANTUCKET'S FAMOUS "EAST BRICK" IS LOVINGLY RESTORED

Nantucket islanders often refer to the ferry from Cape Cod as "the boat from America." Indeed, despite being only 30 miles from the Massachusetts mainland, Nantucket does seem like another country. The other-worldly feeling is not only evoked by its location but also by its architecture, which looks much as it did in the 1800s when, after the whaling industry declined, people were too poor to build new houses.

Although Nantucket is famous for its simple, gray-shingled buildings, there are many splendid houses built by whale oil tycoons. Three years ago Mr. and Mrs. Thomas Amory bought and restored one of the most famous of these mansions *(above right)*. Finished in 1838, it was one of three identical houses (all in a row on upper Main Street) built by whaling merchant Joseph Starbuck for his sons.

Explaining how she went about decorating the house known as "East Brick", Mrs. Amory says, "I stood in the front hall *(above left)* and asked myself how I would plan the rooms if I were Mrs. Starbuck. Obviously I would have some things of the day, but I would probably also have some furniture from my mother and grandmother." ►

NANTUCKET'S FAMOUS "EAST BRICK" IS LOVINGLY RESTORED





Said to be the wealthiest man on Nantucket when he died, Joseph Starbuck spared no expense for his sons, as shown by the marble mantel and Empire sofa (an original piece) in the front parlor. Most of the furniture is from the Empire or Federal period because Mrs. Amory furnished the house as she imagined the first owner did. ►





NANTUCKET'S FAMOUS "EAST BRICK" IS LOVINGLY RESTORED

"It might have been easier to put up new wallpaper than to cover the stains in this old frieze, but I love it"



Draperies, carpeting and upholstery for chairs in the dining room *(left)* are all red. In the garden room *(above)* a red and green print repeats the major color theme. This room, an addition from the 1940s, is where the family dines informally. "At the time we bought the house we were all wrapped up in the folklore of the island," says Mrs. Amory, who chose rugs woven on Nantucket and, for chair pads, fabric from Nantucket Looms.

When Nantucket's economy declined, not only were the islanders too poor to build new houses, they also had little money to renovate existing ones. This was the case with the Amorys' house. "That it had been somewhat neglected meant we had structural work to do; it also meant there had been no ugly modernization," says Mrs. Amory. Bathrooms had been added, but in a way that did not disturb the original shapes of the rooms.

In fact, the backgrounds of the rooms have changed very little. Shutters still fold back into the reveals at each window; the wide-plank pine floors needed only cleaning; all first-floor rooms, except for the dining room, have original black marble mantels. Still in use are the very unusual silver doorknobs, keyhole shields and knobs for shutters (made by a Starbuck brother-in-law who was a silversmith).

In the dining room, a 70-year-old wallpaper frieze of roses fits right in with the color scheme Mrs. Amory had always wanted for a vacation house. "It's so subtle no one notices right away, but the whole downstairs is red and green because I wanted to have Christmas—a feeling of celebration—every day." When she saw the pinks and reds of the wallpaper she knew she would keep it despite stains and discolorations that were remedied with paint. "It would have been much easier to take it down and put up something else, but I love it," she says.►

NANTUCKET'S FAMOUS "EAST BRICK" IS LOVINGLY RESTORED

An historic mix: Starbuck family furniture and antiques from around the world



Only one of the brick houses known in Nantucket as the "Three Bricks" is still owned by descendants of the Starbuck family, but when the other two changed hands much of the furniture was sold along with them. When Mr. and Mrs. Amory bought "East Brick," they inherited some of the original furniture. Mrs. Amory gave two of the loveliest pieces places of honor: the Empire sofa in the front parlor and the tester bed in the master bedroom.

In keeping with her ideas about how the house was furnished, Mrs. Amory chose chintz from France for the bed canopy, quilted spread and draperies. "I knew that back when Nantucket ships sailed all over the world, they brought back fabrics and treasures from many different countries," she explains. The antique Chippendale-style chair, the George II table and bull's-eye mirror come from England. The mirror dates from the same period—1820 to 1830—as similar ones in the front parlor and dining room. The needlepoint on the stool was done by Mrs. Amory herself.

The master bedroom is one of four bedrooms on the second floor. The owners, who have begun to restore two more rooms on the third floor, have been assisted in their research and restoration by James Hendrix of Hendrix Brothers Interior Design.

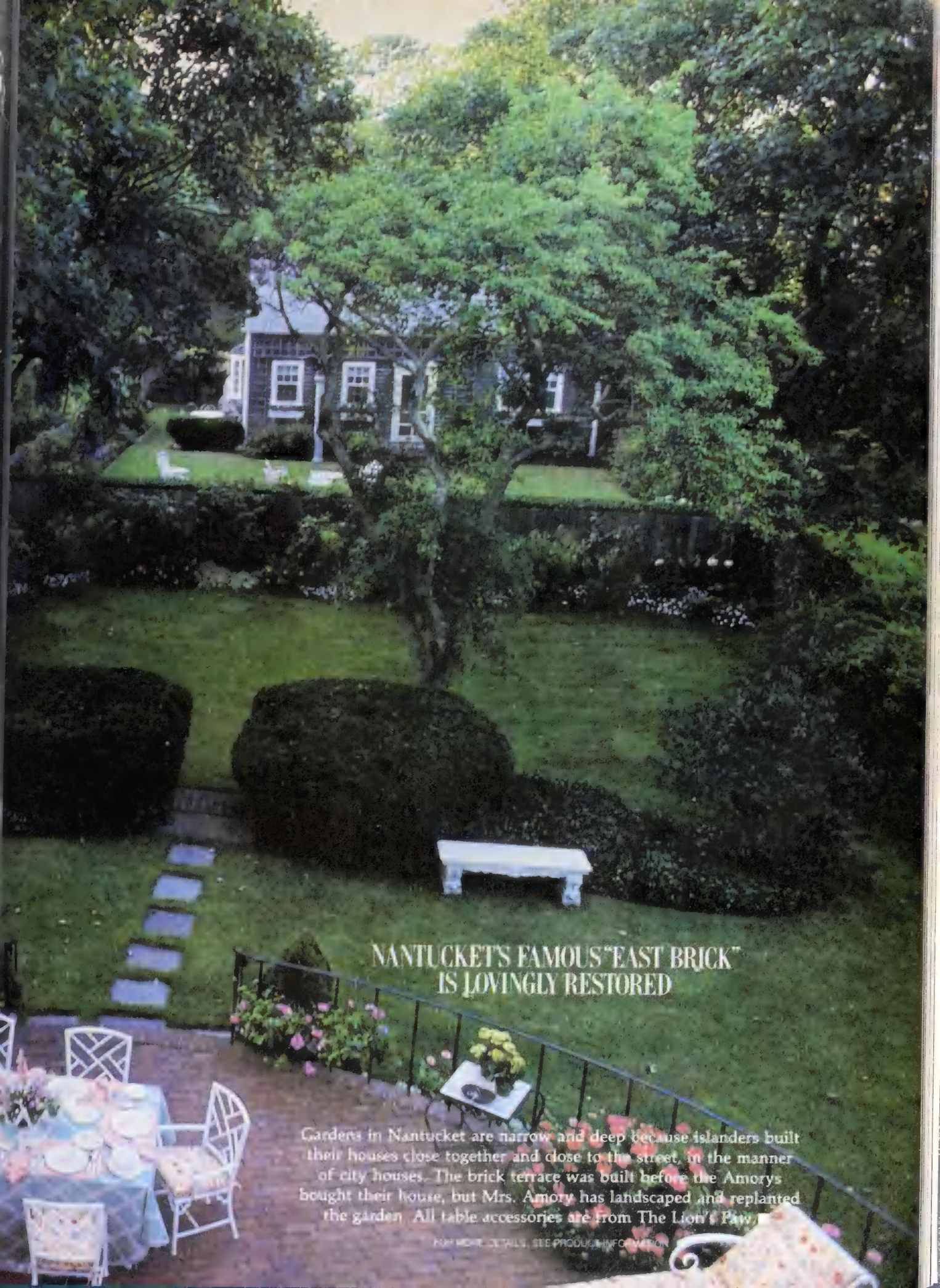




This guest room *(right)* is furnished with early-19th-century American cherry wood beds, curly maple chairs and an English table. The potted flowers above the mantel (cut out in profile, then painted—an old trompe l'oeil technique) were done by Bruce Dilts and George Davis of the Granary Gallery. Here and in the master bedroom *(above)* pleated wallpaper fans are summertime decor for the fireplaces.







NANTUCKET'S FAMOUS "EAST BRICK" IS LOVINGLY RESTORED

Gardens in Nantucket are narrow and deep because islanders built their houses close together and close to the street, in the manner of city houses. The brick terrace was built before the Amorys bought their house, but Mrs. Amory has landscaped and replanted the garden. All table accessories are from The Lion's Paw.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

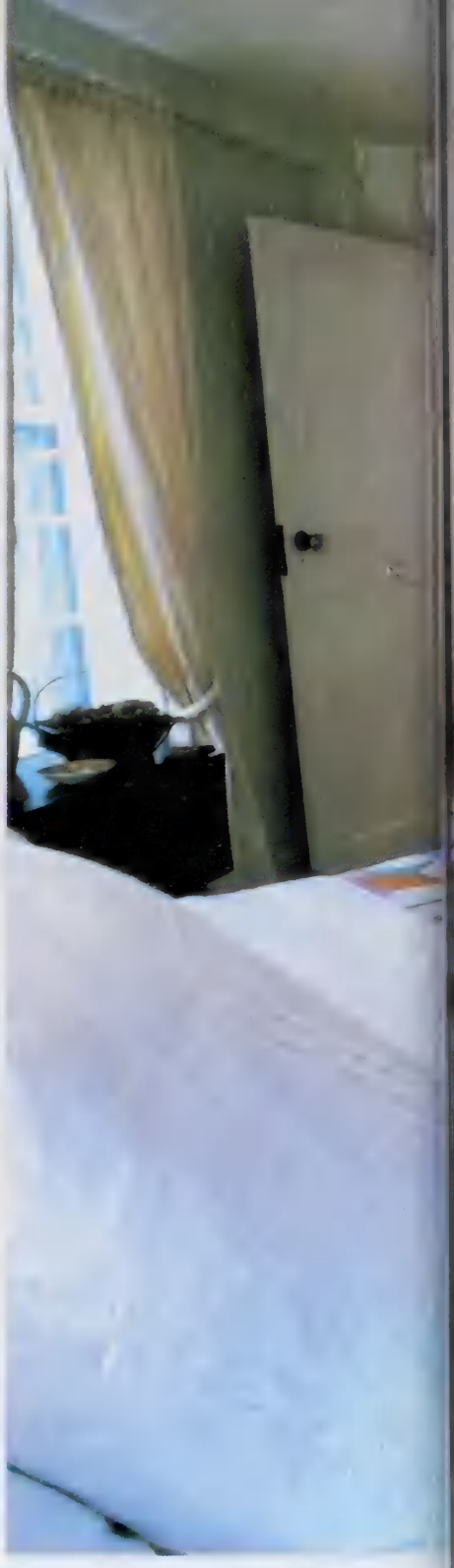


EASY LIVING IN AN 1811 NANTUCKET CLASSIC

Beautifully restored old pine paneling and floors provide a warm setting for simple, fresh furnishings ▶







Wood paneling in the house was stripped during the restoration process, but a residue of whale-oil pigment on the fireplace wall of both the master bedroom (*right*) and the living room (*previous pages*) adds a hint of green to the honey-colored pine. Because of Nantucket's omnipresent mildew, easy-to-clean cotton slipcovers were designed for all upholstered pieces and washable vinyl was picked for wallcoverings. Quilts in bedrooms (*above, below and right*) are from Thos. K. Woodard; fabrics and wallcoverings throughout, Hinson & Co.



Lovingly resurrected and faithfully restored, this 1811 beauty shows off its age and typical Nantucket architecture in a delightful setting of soft pastels and almost austere furnishings. The owners, a couple with teenage children, searched for years to find an island home as charming as this one. They loved its multipane windows, plank floors, pine paneling and iron hardware, but they didn't want to live in a house that felt like a museum.

Interior designer Susan Bishop says her clients enjoy a gracious lifestyle but insisted on absolute ease of maintenance. "Nothing in the house could be fragile or precious," she recalls. "I used only enough furniture to make the rooms comfortable—not one gratuitous table or chair. After all, no one would notice the living room's beautifully paneled wall, with its fluted pilasters, if there was a surfeit of decor."

Much of the restoration involved scraping off layer upon layer of pigment from the woodwork and removing spatter painting so the floors could be returned to an almost pristine state. "We had wanted to leave the floors uncovered—to show the random-width Nantucket pine boards," says Ms. Bishop. "But the wood turned out to be so soft that it was necessary to put down rugs in high-traffic areas."

Ms. Bishop designed the interiors with an eye to a uniformity more basic, even,



than her drapery treatment and consistent use of fabrics. Every ceiling is white, to reflect as much light as possible, and wallcoverings are a play of small pattern, all freshened with white. "We wanted to avoid at all costs the so-called colonial colors—deep, muted and very dark. This house with its tiny windows needed pastels and lots of white to lighten the interior," says the designer who chose a palette of soft tones—what she calls grayed pastels.►

Inspired by the wallpapers often used in old Nantucket houses, the designer chose subtle pastel-patterned papers to cover the walls in all rooms



Manganese-violet figures on the fireplace tiles in the library *(above)* inspired the color scheme here and in the adjoining living room where lavender predominates *(see our cover and pages 74-75)*. The gateleg dining table *(below and right)* is unusual in size (it seats six) and in wood (walnut is rare in an early 17th-century gateleg). Majolica, from Fieldstone Antiques, and a painting over the sideboard, from John Rosselli, provide rich color in the sand and white room.



Little vistas of the next room—seen through doorways on both sides of the chimney—visually expand each room downstairs

Built by a wealthy sea captain, this Nantucket house abounds in architectural detailing, but its style is restrained and the scale petite—its ceilings are just under 8 feet. "When I saw the house empty, it was so perfectly scaled that the rooms did not look small," says the interior designer, Susan Bishop. "I knew, however, that it would have to be handled carefully—one big piece of furniture could destroy a room." She chose sofas with fairly low seats and chairs with backs of a modest height.

To open up the rooms, Ms. Bishop used delicately printed wallcoverings: "A little bit of pattern on the walls expands a room because the eye reaches out to the limits of the space." ►




NANTUCKET CLASSIC



The remodeled kitchen combines traditional warmth with clean-lined design—to fit harmoniously into this historic old house

The kitchen is all new, from skylight to flooring, replacing an addition to the house that was in such deplorable shape it had to be gutted. Despite new appliances and streamlined efficiency, the room is never jarring. "A slick kitchen would have overwhelmed the old house," says John Hendrix, the architect who remodeled the baths and created the kitchen. "But favoring simple materials, natural colors and clean design kept both old and new in perfect harmony."



NICOLAI FECHIN: THE ARTIST BUILDER

A Russian house evolved from the mud of New Mexico—that's how artist-builder Nicolai Fechin (pronounced *fay*-shin) described his home in Taos after he'd finished building it. This extraordinary dwelling brings out the true meaning of the words "folk art." Every inch of its floors, furnishings and decorations expresses the passionate talent of a man so gifted as to embody the phrase "an embarrassment of riches."

In the eyes of the world, Nicolai Fechin, born in 1881 in Kazan, Russia, was first a painter. His exhibitions in Leningrad and New York City brought him international acclaim. After the October Revolution he was permitted to emigrate to America. He lived in New York awhile, but it was the light of New Mexico's high plateaus that enchanted him, and in 1927 he bought and proceeded to rebuild the house he ultimately lived in for six years. Today the house is a museum.

Although Mother Russia trained him in all the arts, Fechin earned his living as a carpenter and builder, inspired—like generations of Slavic craftsmen—by the color, texture and abundance of wood. But his constant source of inspiration was religious architecture, specifically that of Russia's wooden churches. This tradition set the style of his interior carvings. ►



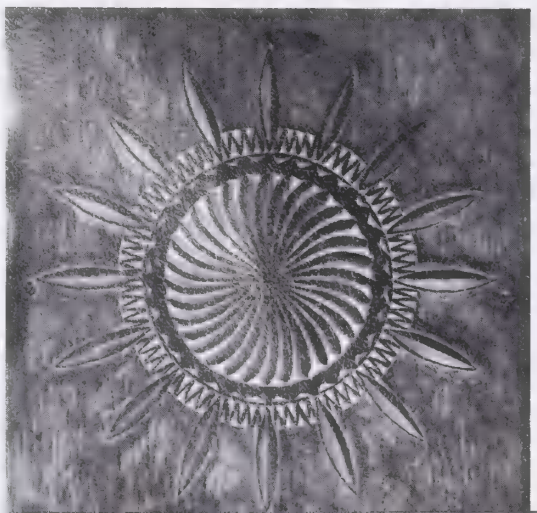
ROBERT NUGENT

A world-famous artist applied his talent in all the arts to produce a house whose every inch is worked by hand. Nicolai Fechin sculpted, carved, painted and designed his own unique world.









This adobe house *(top)* is in the classic Indian style, though six years were spent rebuilding it. Nicolai Fechin marveled at the simplicity of adobe construction, the fact that a house rose from the ground and changed color by the course of the sun. In keeping with Russian woodworking traditions, every window and door in the house is carved by hand and planned as a work of art unto itself.





NICOLAI FECHIN: THE ARTIST BUILDER



Chests, tables, windows, chairs, shutters, pillars—the house is a showcase of Fechin's fine hand

Spanish *vigas* adorn the ceiling of Fechin's living room, reflecting the traditional partnership between wood and adobe. The artist took this as his theme and set it to his own rhythm. He brought the wood to life by sculpting it in ways not yet seen in any American house. A Mexican Saltillo blanket lies behind a low bench near the fire.►

Fechin spoke a great deal about the soul of wood, its beauty and the variety of its forms. He selected fragrant piñon, iron-hard cottonwood, clear white pine and poplar for his house. He loved fine hand tools and he owned an extensive collection of English and German carving chisels, wood and leather mallets, handworked grinding wheels, axes, hand drills and saws. Only chisels were used in the wood carving. He employed a large adze to plane his timbers and even sanded his hardwood floors by hand.

From morning to midday Fechin painted. And from late afternoon through the evening he carved, sculpted, gardened or made drawings of the details the house would later contain.

Eya Fechin Branham, the artist's daughter, has made three trips to the Soviet Union since 1975 to promote a United States exhibition of her father's work. He is considered an artist of major consequence in the Soviet Union, where many of his early and large works are kept. Mrs. Branham has also written a book, *Fechin: The Builder,* that reflects her father's feelings about his work.

She defines "folk art" as the vehicle of the exuberant imagination. Fechin's house vibrates with the vitality that went into producing it. Eighteenth- and 19th-century folk art was "high art" in the Russian view. In the West, including the United States, this perception was only beginning to gain momentum by the 1920s. While there is a great difference between the cabinetmaking of France and that of Russia, both demand superb control of wood and tools.

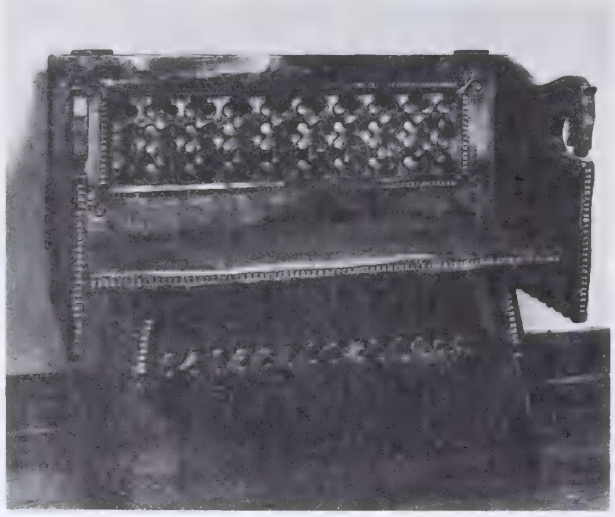
Throughout New Mexico Fechin was called "the living Old Master" because he painted, sculpted, made pottery and designed and built furniture.

What one feels on entering Fechin's house is the zest and whimsy, the childlike magic that Russian art is famous for. Mrs. Branham says her father intended for there always to be a feeling that the house contained more than the eye could see, the mind could grasp or the heart absorb. ■

—PAULA RICE JACKSON

FOR INFORMATION ABOUT THE FECHIN INSTITUTE, SEE PRODUCT INFORMATION





In a six-year burst of creative energy Fechin rebuilt a house that employed every skill he had: designer, carpenter, mason, painter, potter, tree-cutter and sculptor. *Top:* hand-carved swinging double door leading from a living area to a dining area. *Above:* what he affectionately called a "love seat," with carved horse heads and inlaid mother-of-pearl.

The plastering of Fechin's house *(right)* has a rough-smooth quality that offers a marvelous contrast to the sculpted woods. Bits of ash applied to the innermost carvings added depth against the muted adobe finish.

NICOLAI FECHIN: THE ARTIST BUILDER





The New American Spirit is Home

WILMINGTON, N.C.—ALIVE WITH HISTORY

Talented artisans lived here; so did ship captains and rice planters. Their influence continues to sparkle after 250 years.



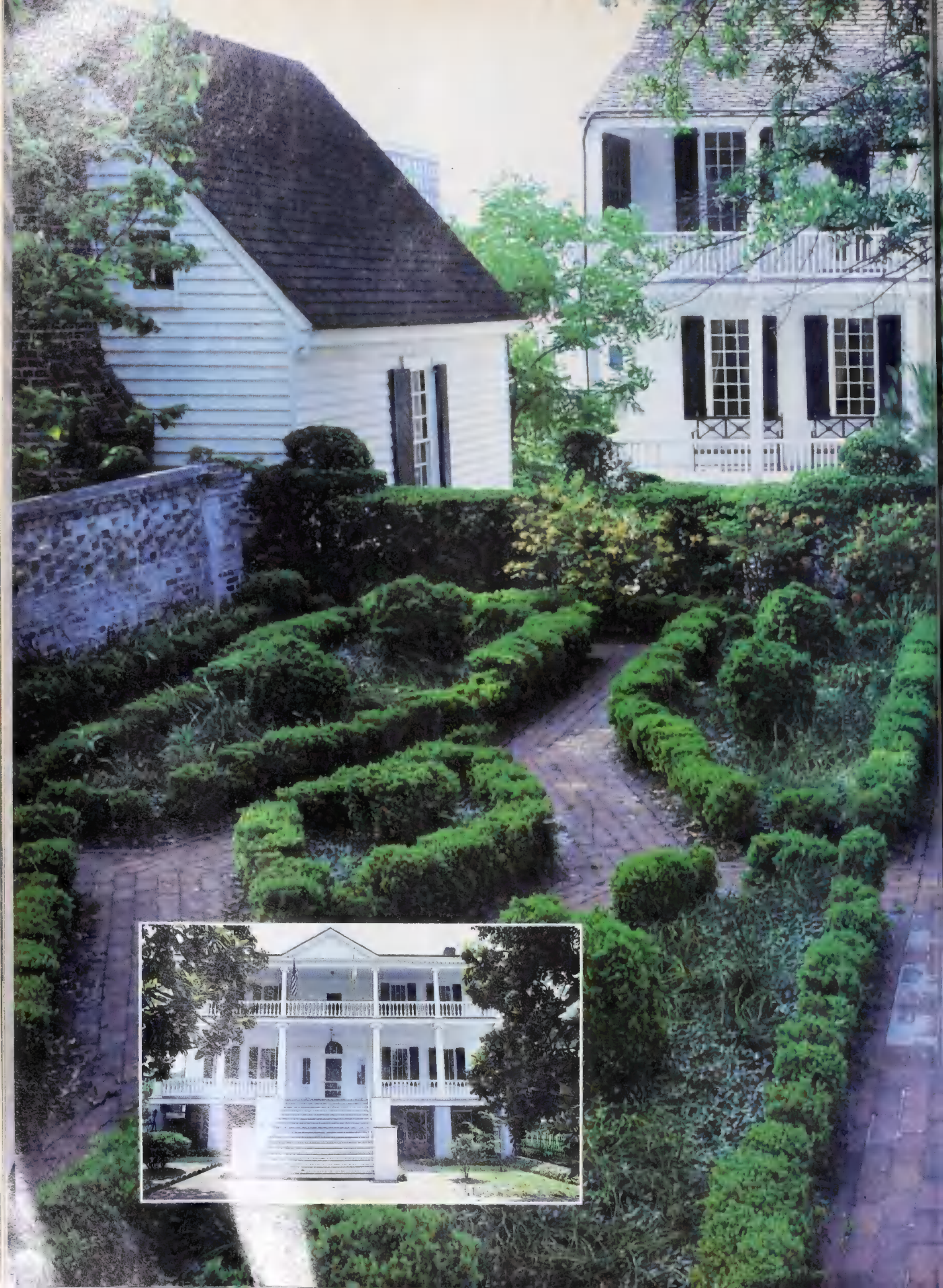


ARMEN KACHATURIAN

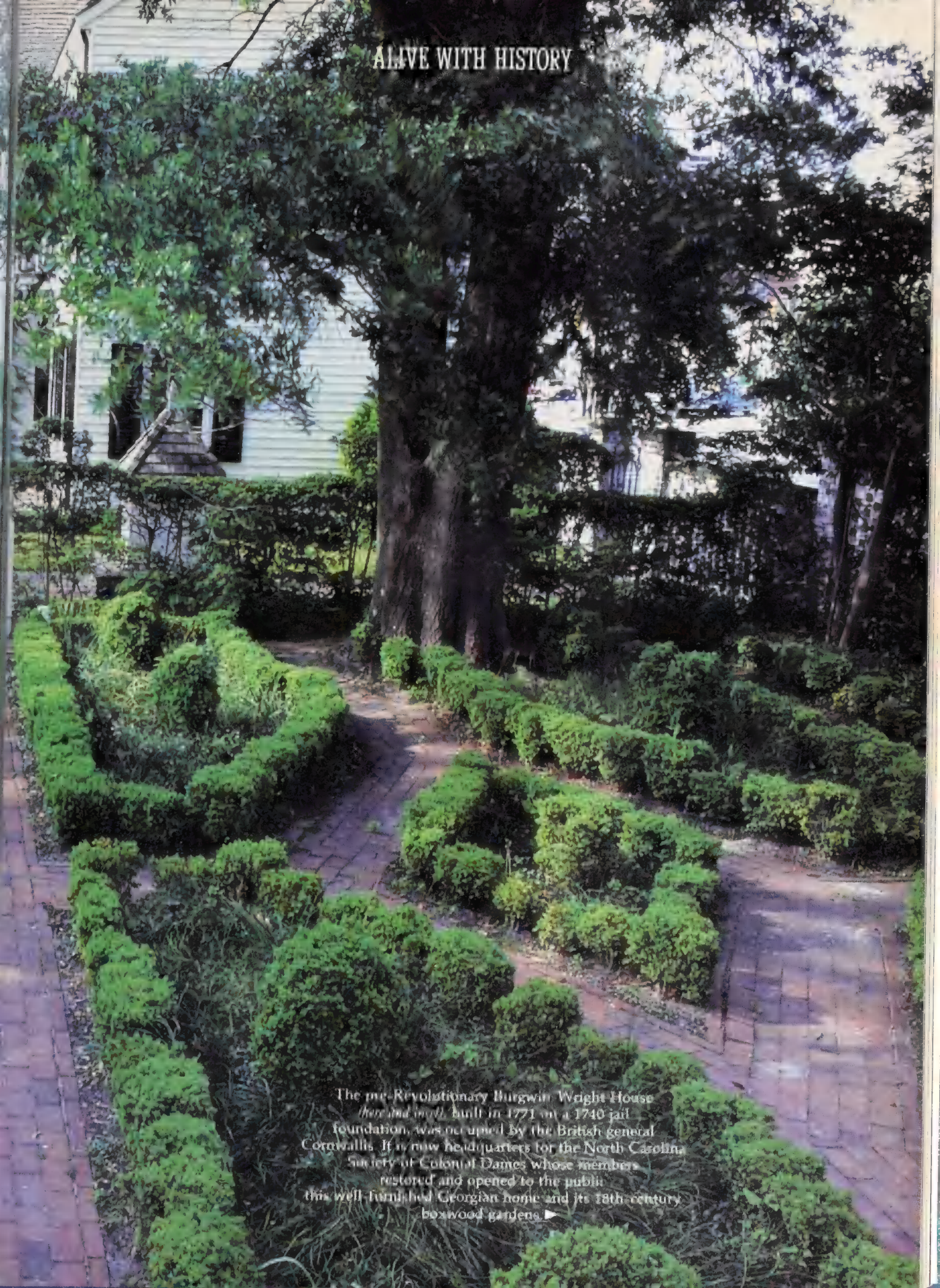
The 1881 George Honnet house *(opposite and right)*, is one of Wilmington's many examples of the Greek Revival style. Owners are the James H. Manns. The 1880 Andrew Smith house *(below right)*, with its distinctive spindle course and carpenter's lace, is typical of local Italianate Victorian architecture. Owners are the Ernest A. Becks.

The British captured it in 1781, the Yankees captured it in 1865, and now this 250-year-old North Carolina city is turning the tables: Wilmington is capturing the hearts of people who love wonderful old houses, streets and gardens.

Wilmington is a panorama of domestic architecture. Its invaders treated it gently, and its own citizens have lived in it gently. Many are working now to preserve and restore the city so it can continue aging gracefully. Located in the legendary Cape Fear area, the city was the Confederacy's most vital seaport. "Its setting on the river, the ocean and the bays and sounds is exceptional," says TV's David Brinkley, a native son. "It may be a startling fact, but true—Wilmington has a greater number of interesting houses than Williamsburg, Va. We don't have as much history, but we have architecture." These homeowners have a sense of place and respect for the past that is insuring the city's future as a magnet for visitors.►



ALIVE WITH HISTORY



The pre-Revolutionary Burgwin-Wright House *(here and in all)*, built in 1771 on a 1740 jail foundation, was occupied by the British general Cornwallis. It is now headquarters for the North Carolina Society of Colonial Dames whose members restored and opened to the public this well-furnished Georgian home and its 18th-century boxwood gardens. ►

The trees are taller; otherwise old Wilmington's neighborhoods—the houses, pillars, gates and fences—look today as they did a century ago: magnificent

Only 10 miles from Atlantic beaches and 25 miles upriver from the mouth of Cape Fear, old Wilmington's docks, spires and handsome houses cluster among green trees much as they did in the 18th and 19th centuries. Many of the streets still have horse troughs, hitching posts, iron gates and fences. Each block is an architectural textbook, perfect for teaching yourself or your family to recognize a panoply of period styles and terms.

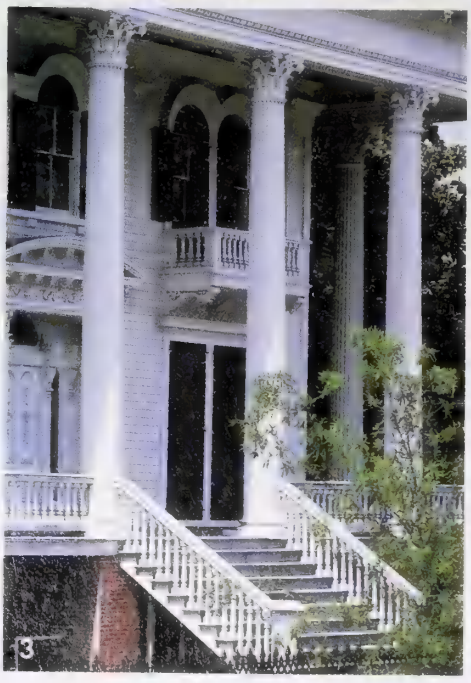
You will see Doric, Ionic and Corinthian columns and pilasters on the Greek Revival homes as well as learn to discriminate among Italianate, Gothic and Queen Anne characteristics that are so often categorized simply as Victorian. Porticos, piazzas and canopy porches; gambrel, hip and mansard roofs; dentils and finials; sawnwork and stickwork; frieze vents, brackets, cornices, quoins and cupolas—all are in profusion. For Wilmington was a prosperous town. Even the world's longest railroad (completed in 1840) was organized here in the Governor Dudley Mansion *(see photo number 6, opposite)*, now the official headquarters of the Historic Wilmington Foundation.

(Continued on page 130)









Wilmington tour highlights: *(1)* A glimpse of Dock Street and the 1852 home of Mr. and Mrs. J. Howard Highsmith. *(2)* Cast-iron gate at entrance to the 1859 Bellamy Mansion. *(3, 4, 8)* Bellamy,









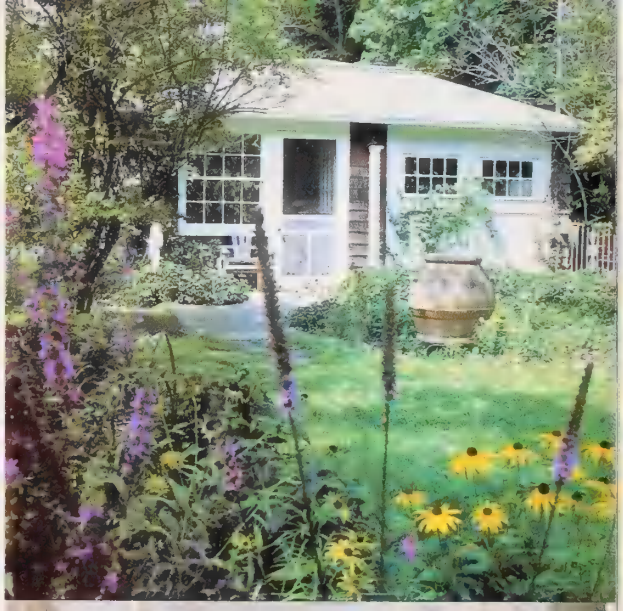
th its Corinthian columns; proceeds from tours support its restoration. *(5)* Henry Latimer House, built in 1883 and now an apartment. Governor Dudley Mansion, from 1825. *(7)* Nun Street, house of George W. Holland, with its impressive 1892 face and 1830 core.



The New American Spirit is Home

HIGH-STYLE GARAGE CONVERSION

What began as chauffeur's quarters and a two-car garage is now a gracious little house that expands the joys of summer living







PETER BOSCH

For six months of the year—May through October—this sunny cottage works as a perfect studio and retreat for a New York-based interior designer, Tim Romanello. In its previous life the two-room house was a two-car garage with a comfortable bedroom and small bath set aside for an estate chauffeur. By the time Mr. Romanello got his hands on it, the whole place was about to tumble. "It was the Victorian charm that first attracted me," says Mr. Romanello. "I worked out an arrangement with the owners to let me go ahead and make changes. I removed a wall to make the large living room. And since I didn't have a lot of money to spend, I decided on a white-on-white color scheme." This is his third season in the house and everything is still fresh, charming and, most important, *comfortable.*

Here's what style instead of money can offer: sofas covered with quilted comforters for day (they're twin beds by night); simple grommets inserted into artist's-weight canvas (duck will also drape well) backed with cheerful, colorful chintz and hung like swags over each window; Adirondack chairs eased with overstuffed cushions and a white-with-everything floor.

Mr. Romanello likes the feeling a tent gives. Panels offer options. Note the basin-skirt *(right)* in the bathroom and the tentlike flaps that flank the spacious patio *(following pages).* "I also like the look of different chintzes, but I think you have to choose them with care. I used them as borders on comforters covering the sofas, as liners for the window draperies and as pillow covers."

The bedroom *(above center)* is all white, except for a diagonal swath of celadon that accents the bed and celadon fabric that lines the draperies. ►

FOR TIPS ON HOW TO MAKE CURTAINS, SEE PAGE 128
FOR MORE DETAILS, SEE PRODUCT INFORMATION

The charm of Tim Romanello's two-room house is in the simplicity of color and the clever way he has designed curtains to resemble Federal-style window decoration. By his application of fabric he has created the character of architecture. Curtains in both living room and bedroom designed by Mr. Romanello and made by Robert Tree; chintz curtain linings by Lee/Jofa; Wamsutta comforters; the new Adirondack chairs at left made by Ken Heitz.





Like a summer pavilion of old, this patio has tentlike flaps that stretch out on a breezy day, pull down tight when it rains. White-on-white is the house's recurring color theme. While it simplifies the overall look, white also brings a crisp, clean feeling to chairs, windows, walls and tables.■

Editor MARY EMMERLING

Garden Party Tables



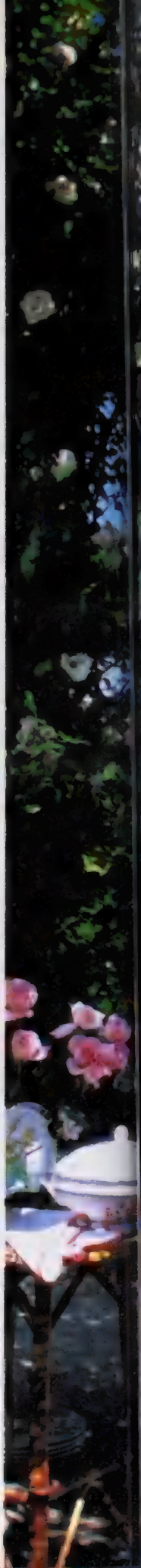
TO MATCH SPRING AND SUMMER BLOOMS AND TO INSPIRE A HOST OF FRESH-AIR IDEAS, WE DESIGNED THESE TABLES SET IN THE NEW YORK BOTANICAL GARDEN



MICHAEL SPROUT

Before the invention of paper plates, dining outdoors often called for indoor finery. When Victorians packed picnics, china and crystal went into the hamper; hunt feasts were served on beautiful wood tables, transported to the fields. Today, too, the grand gesture of bringing special-event settings outdoors can make even the simplest meal a celebration. If you need an excuse for dining alfresco, nature always has one at the ready—the first spring daffodils, the roses' peak blooms, the herb garden's full flowering. With advance planning, scenes such as these—staged over a five-month period to capture the New York Botanical Garden's best blooms—can be re-created in your own garden when your well-nurtured plantings are at their height of glory. Really, the results of your horticultural efforts deserve to be saluted and savored—this is just what a leisurely garden party accomplishes. ►

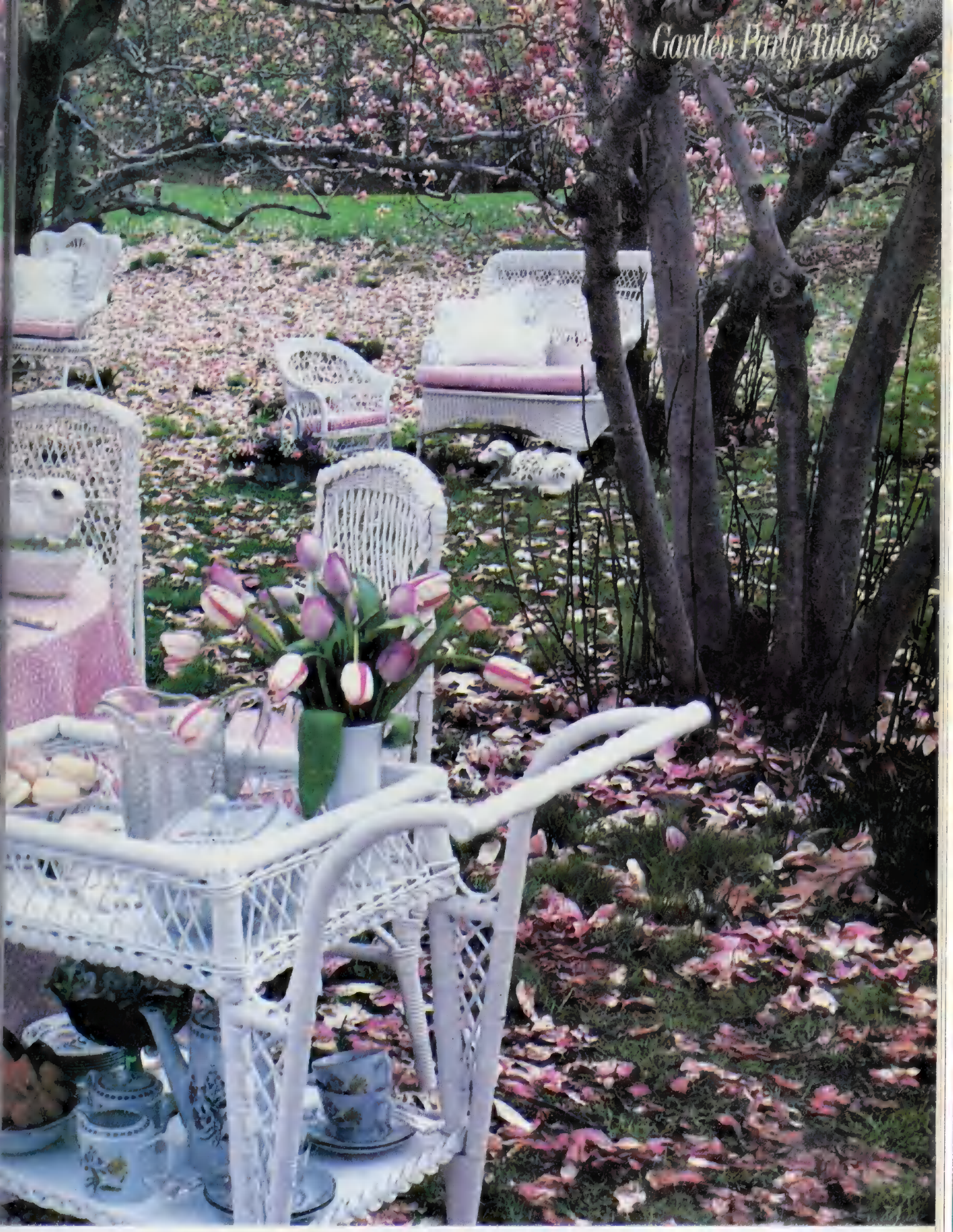
At the heart of the Botanical Garden's rose garden is an arbor of climbing roses *(right)*. Here it shelters a table *(left)* set with Isabelle porcelain from Bernardaud Porcelaines de Limoges, sterling flatware by Gorham; linen napkins from D. Porthault. *Above left:* Framing this view of the Enid A. Haupt Conservatory—pink grandiflora roses, one of the garden's 100 varieties.







When petals carpet the ground, magnolia trees provide a fairy-tale setting for an alfresco lunch. Here fruit and coffee are wheeled out on a wicker cart; comfortable chairs are arranged to encourage lingering. The table is set with Summer Palace china from Royal Worcester Spode; JOE STANDART



Kings sterling flatware by Georgian House Silversmiths; Hadeland crystal. Faience accessories, The Mediterranean Shop. Tablecloth fabric, Conran's. Furniture, The Wicker Garden. The Botanical Garden's magnolias are mostly Asian species that reach their peak in early spring.►



Garden Party Tables

Like flowers, certain types of furniture seem ideally suited to outdoor living—for instance the American twig assortment at left and the English Chippendale fretworked chairs opposite. Yet, transplanted indoors, these garden classics thrive beautifully, lending natural freshness to gathering places. Another way to bring the splendor of the garden inside is with flower-decorated china such as the Forget-Me-Not tea service *(opposite)* and the botanical plates *(left and below left)*, which bear four different flowers from designer Sybil Connolly's Dublin garden. The twig furniture is from Pot Covers; the floral chintz, Brunschwig & Fils. Chippendale settee and chairs, John Rosselli; check fabric, Woodson.►

ON AN HERB-BORDERED TERRACE: TEA AND SIMPLICITY



Once the gatehouse of a 400-acre estate, the Botanical Garden's Stone Cottage *(above left)* has a redecorated interior donated by Sybil Connolly, whose porcelain for Sigma is at left. Wine goblet, Cristallerie Zwiesel; stainless flatware, Oneida Silversmiths. *Opposite:* Tea in the herb garden is poured from an Aynsley bone china pot; stainless flatware by International Silver. Pitcher and glasses, Waterford.

PHOTOS: THIS PAGE, MICHAEL SKOTT; OPPOSITE, ROBERT GRANT

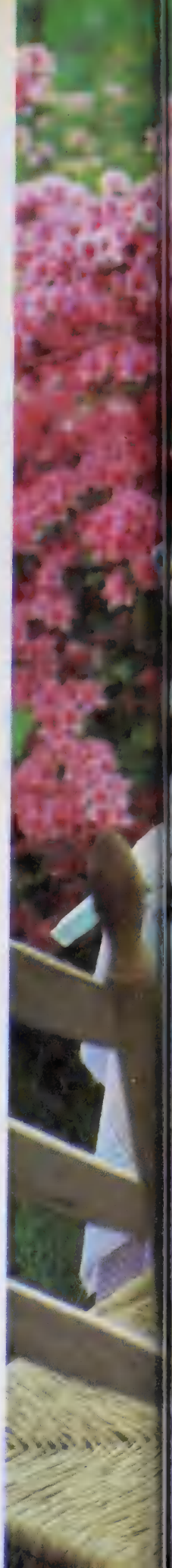

SPICE
tea



Our champagne and orange juice brunch tableau *(opposite)* drew color inspiration from the lush pastels of the New York Botanical Garden's Azalea Way—at its peak in early spring. Home to 137 varieties of azaleas, including rare ones with yellow or orange blossoms, it has hybrids suitable for home gardens such as Coral Bells *(behind table)* with double petals that create a profusion of color. Bone china and wine goblets, Lenox China; stainless flatware and 1776 silver-plate coffeepot and creamer, Reed & Barton Silversmiths; crystal pitcher, Orrefors Crystal; lavender lacquered chargers, Phillip Mueller.■

Editor BEVERLY McGUIRE

FOR MORE DETAILS, SEE PRODUCT INFORMATION



DINING WHERE THE FULLEST BLOOMS ARE WITHIN REACH





PHOTOS: THIS PAGE, LEFT TOP AND BOTTOM, RAE ANNE GIOVANNI; CENTER, MICHAEL SKOTT. OPPOSITE, WILLIAM P. STEELE

A skywalk in the conservatory looks down on ferns in a simulated volcanic crater, *(top and far left)*. Rosalyn stoneware, Carleton Varney for International China; stainless, W.M.F of America; crystal, Sasaki; fabric, Carleton V.
Left: For an impromptu picnic, pack the car with a folding table and chairs—stop where the flowers flourish. On Daffodil Hill, our Scandinavian picnic has Arabia of Finland plates; Marimekko fabric, baskets.


Garden Party Tables



If they love the book, they'll adore the dishes.



Peter Rabbit is the best-loved bunny story in the world. And Peter Rabbit Nurseryware by Wedgwood is decorated with the original drawings of Beatrix Potter. No wonder it's one of the best-loved baby gifts around. 3-piece set—mug, porringer and plate—is $39.* Money box is $27.50.* Many other pieces, too—each gift boxed. Look for Peter Rabbit at all fine stores.

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Food and Entertaining

COUNTRY WEEKENDS

Good times for all—including the host—
when casual weekends are marked by
informal meals served on the water,
in a meadow or wherever the spirit moves you►



*Marinated Shrimp and Fresh Corn**
*Steamed Okra with Tomatoes Vinaigrette**
Boiled New Potatoes
Dark Bread and Sweet Butter
Green Olives
Layered Mascarpone and Gorgonzola Cheese
Fresh Figs

From *Country Weekends* by Lee Bailey
To be published in June 1983 by Clarkson N. Potter, Inc.
Photographic compilation copyright © 1983 by Lee Bailey.
Photographs copyright © 1983 by Joshua Greene.

The salad, beets and cookies here can all be prepared in advance. The crackers can also be made early in the day. This only leaves the chicken wings, which should be served warm. Simplicity itself. ►

DINNER ON A BOAT DOCK



*Bulgur Salad and Cold Beets**
*Chicken Wings in Hot Pepper/Butter Sauce**
Toasted Ice Water Crackers
Assorted Fresh Fruit and Nuts
*Pecan Cookies**







SIMPLE FARE FOR COUNTRY WEEKENDS





LUNCH ON THE WATER

You can put this whole picnic together—except the cake—right after breakfast to give everything time to reach the right temperature. Vegetables can be covered with ice water to crisp at some point along the way. Tying everything with large dish towels is a convenient way to transfer picnic fare. It simplifies unloading and protects the food from sand and shells when set out. After the meal, leftovers can be repacked in the same way.



*Sesame Chicken Breasts and White Beans Vinaigrette**
Raw Vegetables on Ice
Whole-grain Bread and Sweet Butter
Pears and Dried Apricots
*Black Raspberry Cake**









LUNCH FOR AN OUTDOOR EVENT

The most important thing about such a lunch is the ease with which it can be transported and eaten. None of these dishes includes mayonnaise or any other ingredient that will spoil too readily, and all can stand a little mistreatment on the way. Slices of chicken loaf on pieces of the fried French bread can be eaten without a plate and with a minimum of mess. Big napkins are a must.■

*Chicken, Leek and Carrot Loaf**
Fried French Bread Slices
*Refrigerator Pickled Broccoli**
*Baked Green Rice**
Cherry Tomatoes, Black Olives and Green Onions
Vermont White Cheddar Cheese
*Jam and Berry Tarts**

RECIPES FOR STARRED ITEMS BEGIN ON PAGE 122

THE JENN-AIR DISHWASHER

It will change your old habits of washing dishes.

Up until now, you've probably been rinsing your dishes before putting them in the dishwasher.

With the Jenn-Air Dishwasher you don't have to.

Just scrape them off, stack them in, and you're done.

No other dishwasher will get your dishes cleaner than Jenn-Air. No matter how messy they were when you put them in. (Of course, if the food is burned on, we suggest you soak first.)



Jenn-Air cleans so powerfully you don't have to rinse before you wash.

We tested the Jenn-Air Dishwasher against the very best dishwashers on the market.

We stacked it with a 117 piece load of plates, glasses, cups, saucers and silverware–smeared with everything from egg yolk to peanut butter to creamed corn.

There was no rinsing beforehand. The dishes sat overnight before being washed.

The result? Jenn-Air's powerful spraying and scouring action easily met the challenge.



No other dishwasher gives you this protection. Not Kitchen Aid. Not G.E. Not anybody.

Jenn-Air is so confident of the quality and dependability of our new dishwasher that in addition to our full and limited warranties,* we also give you an exclusive Free 3-Year Consumer Protection Policy* that picks up where our warranties end.

This means that if anything goes wrong with your dishwasher under normal usage within the first 3 years of purchase, Jenn-Air will fix it for you. Parts and labor. Free.

No other dishwasher gives you such complete protection against major–or even minor–problems.

The Jenn-Air comes in your choice of 3 built-in and 2 convertible/portable models.

To find out more, see your Jenn-Air dealer (he's in the Yellow Pages). Or write for our free brochure and the name of the dealer nearest you at Jenn-Air, 3035 Shadeland Ave., Indianapolis, Indiana 46226.



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*Consumer Protection Policy offered until December 31, 1983 and is in addition to the 1 year full warranty, 2nd year limited parts warranty, 3rd-5th year limited parts warranty on cleaning module. See dealer for details.

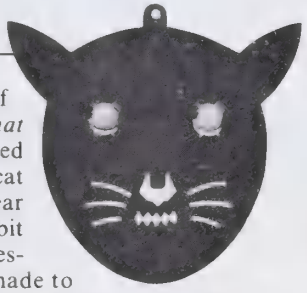
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There are 20 million black cats in France. Not the ordinary kind of ats with fur and purr, but *Le Chat Noir,* clever cat impersonation pressed rom metal plate. These silhouette cat aces, just under 6″ square, have clear lass eyes that glint at the slightest bit f light and create an uncanny impres- ion of a real cat. *Le Chat Noir* is made to work. Hung in the garden, in fruit trees, by the grape arbor, they eep birds, mice, rabbits and other pests away from your delicacies. t is a simple, silent humane way to protect fruits and vegetables rom your animal neighbors. (City dwellers can just as effectively eep their windowsills free from the annoyance of pigeons.) But he cats don't have to work to be enjoyed. They can decorate window panes or whathaveyou. Imported from France, *Le Chat Noir* is **$11.00** ($1.95) #A699. Two for **$15.00** ($2.95) #A6992.



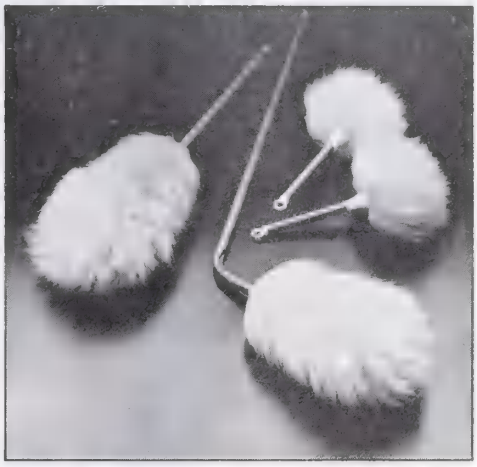
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A PROPER SITE FOR YOUR SWIMMING POOL

Some tips and a checklist before taking the plunge

By JOSEPH PROVEY

A swimming pool is probably the most difficult piece you will ever have to fit into your landscaping puzzle. Start with this checklist for good results:

☐ **Orientation to sun:** Unless you are planning a pool for a special effect, you should locate it where it will be in direct sunlight. A sunny spot means a warmer pool—and, if you plan for a pool heater, less money spent on fuel.



A pool should fit—not fight—the architectural and landscaping elements around it.

☐ **Prevailing wind:** Check each possible pool site for prevailing wind. It can affect pool-user comfort both in and out of the water. The National Spa and Pool Institute (NSPI) reports that wind contributes substantially to pool heat loss through convection and evaporation. In fact, the difference between no wind across the surface of a pool and a breeze of 7 mph can make a difference of 400 percent in heating costs.

Take advantage of windbreaks formed by your house, fences and by natural formations and plantings such as small hills, hedges and trees. Don't locate the pool too close to deciduous trees, however. Falling leaves cause cleaning problems.

☐ **Ground composition:** Before you make your site selection for an in-ground pool, get the ground tested for composition by a soil engineer. Check your Yellow Pages for a soil-testing company in your area. The engineer will let you know if you are likely to run into a ledge or unfavorable groundwater conditions when you try to excavate.

☐ **Man-made restrictions:** Underground utility lines, gas pipelines, tank and leaching fields of a septic system and local zoning regulations are important considerations when choosing a site. Any one of them can rule out a proposed location. Careful planning can minimize distance and cost of running lines or pipes to existing power and fuel (for pool heater) sources.

☐ **Relation to other structures and landscape:** Elements that influence site selection and pool orientation include existing structures such as the house, decks, patios and fences.

Combine the elements to work to your advantage. Will an existing fence, for example, provide privacy and security? Can existing decks and patios be incorporated in the new yard plan?

☐ **Surface size:** Size depends to some extent on how much property you have, on economics and on how you intend to use the pool. A general rule, suggested by the NSPI: Don't make the pool bigger than you have to. It will cost more to maintain and heat.

☐ **Construction:** Each method of pool construction has its advantages in terms of cost adaptability to site conditions, maintenance and durability. Above-ground pools are generally made of vinyl, supported by steel, galvanized aluminum, wood or foam. Depth is usually 4 feet.

In-ground pools are commonly made of fiberglass, stainless steel, concrete or with vinyl-lined steel frames. They allow greater flexibility with regard to shape.

☐ **Safety:** Common sense and the NSPI both recommend (and some local ordinances require) that an outdoor pool be enclosed by a fence or cover as protection for toddlers. Fences should be at least 4 feet high, without any external handholds, and the gate should have a self-closing latch.

Electrical equipment used for the pool or spa should conform to local regulations or to the latest National Electrical code requirements. Any outdoor circuits should be protected by a ground-fault circuit interrupter.

A swimming pool is a long-term investment. Careful planning now will mean carefree enjoyment later. For a packet of additional pool information, write to the NSPI, 2000 K St., NW, Washington, DC 20006.■

Mr. Provey is employed as an editor for The Family Handyman *magazine.*

A bright idea from Pella.

Uplift the basement with the new Pella Sunroom Walkout.

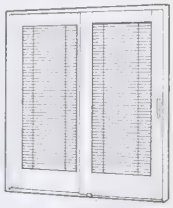




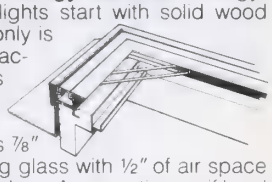
Perhaps the ultimate remodeling challenge is the basement. There's nothing basically wrong with basements — it's just that they're too dark, gloomy and stuffy. Here's the solution. It's the new Pella Sunroom Walkout that combines energy-efficient Pella Skylights and, as shown here, Pella Contemporary French Sliding Glass Doors. And what was once almost a dungeon has now been uplifted into a place that's actually liveable! Properly oriented, insulated, and ventilated, the Sunroom Walkout could have considerable passive solar benefits as well.

Of course, the leading benefits of the Sunroom Walkout result from the quality details and convenience features found in Pella products. Here are just a few.

The Pella Contemporary French Sliding Glass Door. Beautiful and energy efficient. The wider, wood frame around the glass not only provides a traditional look, it insulates better as well. And the glazing is the Pella Double Glass Insulation System with 13/16" of insulating air space. You can also specify the optional Pella Slimshade® installed between panes of glass. Plus, it has an exclusive Pella feature — a screen door panel that closes by itself!



With windows all around, Pella has paid special attention to energy features. Energy-efficient Pella Skylights start with solid wood construction. Not only is wood a strong, attractive material, it's one of nature's best insulators as well. The glazing is 7/8" tempered insulating glass with 1/2" of air space between panes of glass. As an option, or if local codes require, skylights can be ordered with an interior pane of heat-strengthened, laminated glass.



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Continued from page 115

MARINATED SHRIMP AND FRESH CORN

36 medium to large shrimp
Shrimp and crab boil (prepacked, mixed seasoning)
1-1/2 cups fresh corn kernels

Marinade:
1 large egg yolk
3/4 cup olive oil
3/4 cup peanut oil
3/4 cup red wine vinegar
3 tablespoons Dijon mustard
3 tablespoons chopped chives
3 tablespoons chopped parsley
1 tablespoon chopped shallots

☐ Devein and peel shrimp. Cover with water in saucepan. Put in several tablespoons of shrimp and crab boil. Bring to a boil. They will turn pink in a few mintues. Turn off; allow to cool in water.

☐ Steam corn kernels for 2 minutes. Set aside.

☐ Whisk together egg yolks, oils, vinegar and mustard. Add chives, parsley and shallots.

☐ Drain shrimp and place in serving bowl. Pour marinade over it. Refrigerate at least 2 hours, turning several times. Refrigerate corn separately; add to the mixture when you are ready to serve. Serves 6.

STEAMED OKRA WITH WARM TOMATO VINAIGRETTE

1 pound okra, tops and tips trimmed

Tomato vinaigrette:
4 tablespoons olive oil
4 tablespoons shallots, finely chopped
1 cup tomatoes, peeled, seeded and chopped
4 tablespoons red wine vinegar
1 clove garlic, finely chopped
2/3 cup dry white wine
1/4 teaspoon salt
Freshly ground pepper to taste
2 tablespoons chopped gherkins
3 tablespoons small capers (or large, chopped), drained

☐ Steam okra for 5 minutes or until fork tender. Cool. Do not refrigerate.

☐ Heat oil and add shallots; cook until wilted. Add tomatoes and simmer for approximately 5 minutes. Add vinegar, garlic, white wine, salt and pepper. Simmer for 15 to 20 minutes or until reduced to a thick sauce. Correct seasoning. Add gherkins and capers and serve warm over okra. Serves 6.

BULGUR SALAD

- 1-3/4 cups bulgur wheat
- 7 cups boiling water
- 1 medium cucumber, seeded and peeled, cut into small chunks
- 1/2 cup minced green onion
- 2 tablespoons chopped fresh mint leaves

Dressing:

- 2 teaspoons salt
- 3 tablespoons safflower oil
- 7 tablespoons olive oil
- 5 tablespoons fresh-squeezed lemon juice
- Scant 1/4 teaspoon freshly ground black pepper

- 2 large tomatoes, seeded and peeled, coarsely chopped
- Leaves from 1 head romaine lettuce

☐ Place wheat in large bowl and pour boiling water over it. Cover and let stand for 2 or 3 hours. Drain off excess water, put into a sieve and shake dry. Return to serving bowl and add cucumber, green onion and mint leaves.

☐ Make dressing by whisking together salt, oils, lemon juice and pepper. Pour this into salad and mix. Chill, covered, until ready to serve. Before serving, mix tomatoes in, draining off any liquid that may have accumulated on storage container. Garnish with leaves of romaine lettuce. Serves 6.

COLD BEETS

- Several bunches of beets
- 2 lemons, cut into wedges

☐ Cut tops from beets, wash and cover with water in saucepan. Bring to a boil. Simmer until tender, from 15 to 30 minutes, depending on size. Allow to cool in their juice and slip off skin and root. Serve with lemon wedges. (Allow 4 beets per person if they are small and 2 if they are medium.)

CHICKEN WINGS IN HOT PEPPER/BUTTER SAUCE

- 3 pounds chicken wings (about 32 pieces)
- 6 tablespoons butter
- 3 to 10 tablespoons Franks Louisiana Redhot Sauce
- Safflower or corn oil for frying

☐ Cut off wing tips and discard or reserve for thickening soups. Melt butter and add hot sauce to taste.

☐ Meanwhile, put large skillet on and fill to depth of 1 inch with oil. Heat to 375° and drop wings in. Do not crowd. Fry in several batches. Keep them moving, turning them until golden, about 10 to 15 minutes. Drain on paper towels.

☐ Brush wings on both sides with butter mixture. Serve warm. Any leftover sauce can be served on the side.

(Continued on page 124)



(R), 9091 Santa Monica Blvd., Los Angeles 90069. **Bamboo Place mat**—Pottery Barn (R), 117 E. 59th St., New York 10022. Peach-colored poly/cotton napkin, Colorsetting Collection—Springs (M), 104 W. 40th St., New York 10018. **Wine caddy**—Conran's (R), 160 E. 54th St., New York 10022. **Glass vinegar bottles, $4, and glass-topped jam jar,** $2—Dean & DeLuca (R), 121 Prince St., New York 10012. **White enamel grid egg basket**—$8 Conran's (R), 160 E. 54th St., New York 10022; 2-8 Astor Place, New York, 10003. **Spoons**—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Vignelli stacking bowl and plate lid**—Barney's Chelsea Passage (R), Seventh Ave. at 17th St., New York 10011. **Custom-designed wood wagon, custom-painted spatterware box with strawberries, flowers on page**—Carlson/Kayla Design Assoc. (M), 115 W. 28th St., New York 10001. **Blue and white 52-inch square linen tea cloth, $185 and napkin, $14 each,** monograms also available—Léron Linens (R), 745 Fifth Ave., New York 10022. **White Mondo knives,** part of five-piece set, $17.50—Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., New York 10021. **Waiter's corkscrew,** $10.50—Turpan Sanders (R), 386 West Broadway, New York 10012. **Striped paper napkins** from a selection of Marimekko patterns—Marimekko (R), 7 W. 56th St., New York 10019. **Partystripes clear glasses** with light blue stripes available in fine party goods shops nationwide, package of 20 glasses, $4—Oak Hill Industries (M), 244 E. 58th St., New York 10022. **White enamel pail with lid, $7 each,** custom-packed picnic baskets

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Glencoe, Illinois



WHITE BEANS VINAIGRETTE

1 package dried navy beans
1 medium onion, peeled and stuck with 4 cloves
1 bay leaf
1-inch piece of salt pork
Salt and pepper to taste

Vinaigrette:
1 teaspoon salt
1 generous teaspoon Dijon mustard
Scant 1/4 teaspoon black pepper
2 tablespoons red wine vinegar
3 tablespoons safflower oil
2 tablespoons mild olive oil

☐ Wash beans in cold water and pick over to remove any stems or odd pieces. Place in pot on stove and cover with boiling water; bring back to a boil. Simmer for 1 minute. Turn heat off and allow them to sit for 1 hour. Drain.

☐ Cover beans with fresh water and add next 4 ingredients. Simmer uncovered until done, approximately 1-1/2 hours. Drain, discarding onion, cloves, bay leaf and salt pork. Cool.

☐ When ready to serve, mix in any combination of the following chopped, raw vegetables and herbs: parsley, roasted sweet red pepper or pimiento, green onion, green pepper plus pieces

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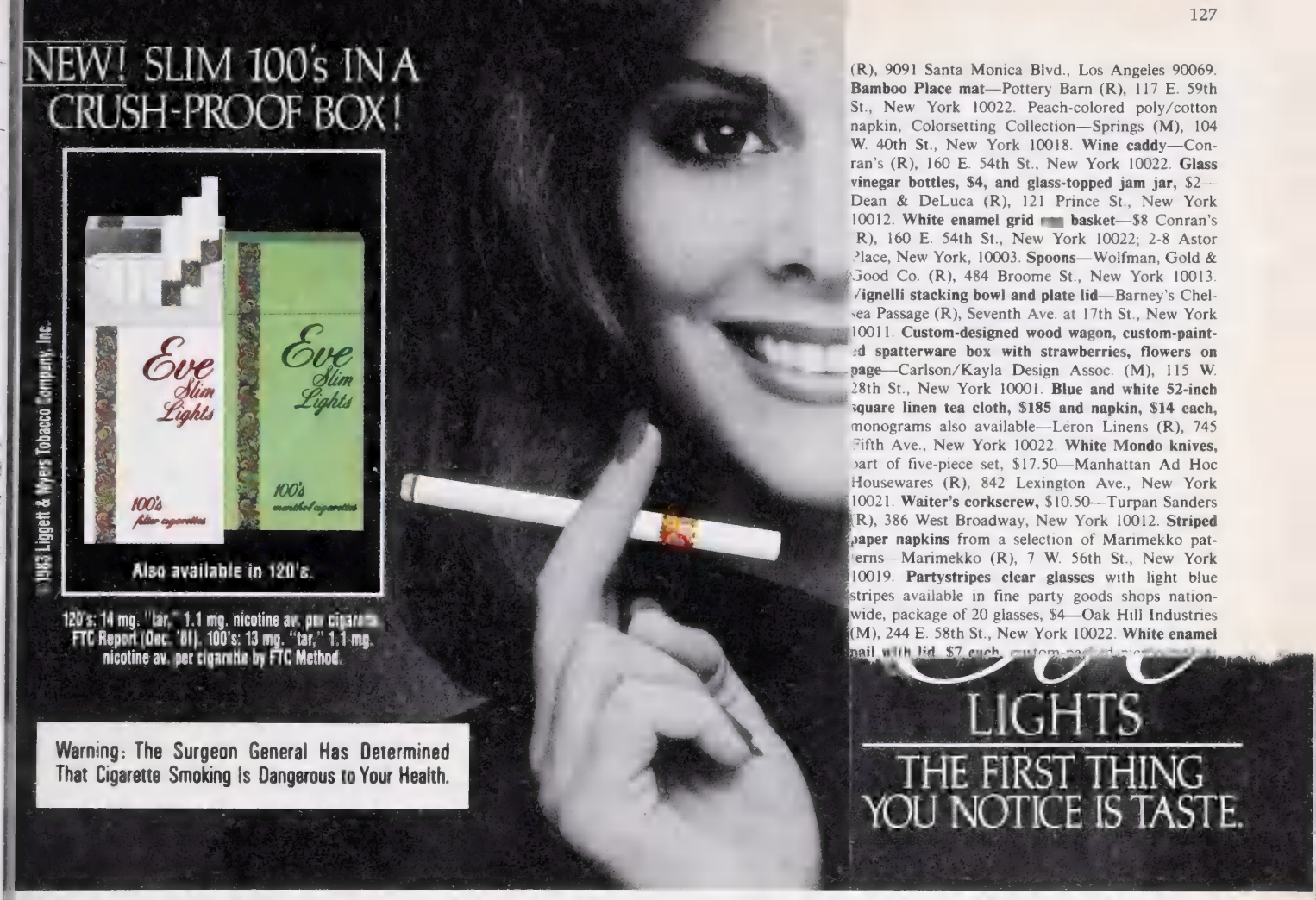
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of peeled and seeded crisp cucumber.

☐ Whisk all ingredients together for vinaigrette except oils. Add them and continue to whisk until smooth. Toss vegetables with dressing and serve at room temperature. Store in refrigerator if not used immediately. Serves 6.

BLACK RASPBERRY CAKE

- 1/2 cup unsalted butter (1 stick)
- 1 cup light brown sugar, tightly packed
- 3 eggs
- 2 cups sifted cake flour
- 1/2 teaspoon soda
- 2 teaspoons baking powder
- 1 teaspoon nutmeg
- 1/4 teaspoon ground cloves
- 1/2 teaspoon cinnamon
- 1 cup pure, seedless black raspberry jam
- 1/3 cup sour cream

☐ Preheat oven to 375°. Butter piece of waxed paper to fit into bottom of lightly greased 9-inch tube pan. Grease paper slightly.

☐ Cream butter and add sugar gradually. Beat until light and fluffy. Separate eggs. Set whites aside and add yolks to butter-sugar mixture. Mix.

☐ Sift together dry ingredients and add to butter-sugar mixture alternately with combined jam and sour cream. Fold in stiffly beaten egg whites with an over-and-under motion. Pour into prepared pan and bake for 45 to 50 minutes. Cool. Run knife around edge of pan. Turn out. Remove waxed paper. Makes one 9-inch tube cake.

CHICKEN, LEEK AND CARROT LOAF

- 1-1/2 pounds boned chicken breast, ground lightly
- 1 or more tablespoons safflower oil
- 1/2 cup carrots, cut into rings
- 1 cup leeks, cut into 1/2-inch rings
- 1 teaspoon salt
- 1/2 teaspoon black pepper
- 1/4 teaspoon savory
- 2 tablespoons minced fresh parsley
- 1 tablespoon minced fresh tarragon or 1 teaspoon dried
- 1 egg

☐ Preheat oven to 375°. Put kettle of water on to boil.

☐ In 1 tablespoon safflower oil sauté carrots for several minutes. Add leeks and continue to cook slowly until leeks are wilted. More oil may be added if necessary. Set aside.

☐ Place chicken in large bowl and add cooked vegetables. Mix well. Add all other ingredients except egg and mix well again. Beat eggs lightly and mix with other ingredients.

☐ Pour into a 4-by-5-inch loaf pan then place it in a slightly larger baking dish. Pour in enough boiling water to come up about 1/2 inch on sides of loaf pan. Bake for 1-1/4 hours. Take out of oven and allow to cool in pan for 30 minutes. Run knife around edge and invert on platter to cool further. Be careful when pan is inverted as there will be liquid in it. Serves 6.

REFRIGERATOR PICKLED BROCCOLI

- 2/3 cup cider vinegar
- 1/3 cup olive oil
- 1/4 cup Pommery mustard
- 2 tablespoons honey
- 1/2 teaspoon curry powder
- Salt to taste
- 4 cups broccoli florets
- 1/2 medium green pepper, cut into 1/4-inch strips, 1 inch long

☐ Whisk together vinegar, oil, mustard, honey and curry. Add salt.

☐ Blanch broccoli for 2 or 3 minutes in boiling water. Drain and transfer to glass container. Pour in marinade and lay green pepper strips on top. Cover container and allow to cool. Refrigerate 48 hours. Serves 6.

(Continued on page 126)

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Pastron/Morris Associates
Glencoe, Illinois



JAM AND BERRY TARTS

- 1-1/2 cups flour
- 1 tablespoon sugar
- 6 tablespoons frozen butter
- 4 tablespoons frozen Crisco
- 4 to 6 tablespoons ice water
- 1 cup tangerine marmalade
- 1/2 cup soft buttered bread crumbs
- 12 strawberries, sliced if large

☐ Preheat oven to 350°. Lightly grease a cookie sheet to prevent sticking.

☐ Combine flour, sugar and a pinch of salt in food processor fitted with metal blade. Turn off and on a few times. Add frozen butter and Crisco. Process until shortening is size of small peas. Add 5 tablespoons ice water. Process until dough begins to form ball; remove before it does. Gather into ball, dust with flour and refrigerate in plastic wrap for 30 minutes.

☐ When ready to use, roll out half the dough into thin sheet. Have ready marmalade mixed with soft, buttered bread crumbs. If you have a tart maker, heap a tablespoon of jam/crumb mixture onto center of a 5-inch square of rolled-out dough. Top with a berry or two. Place another square of pastry on top. Cut and seal with the tart maker. Remove to cookie sheet; sprinkle with granulated sugar. When first sheet of dough is used, repeat with second.

☐ If you don't have a tart maker, use same square, but put filling in one side and fold dough over onto itself. Seal 3 open sides by pressing them together with tines of a fork. Bake 20 to 25 minutes. Cool. Makes 8 tarts.■

TRAVEL

Continued from page 43

Everything inside the Centre Family House and all the living quarters in the village is built twice. Double sets of stairs lead to the upper floors, designed in accordance with Shaker views about segregation of the sexes. And the buildings are all paneled with pegboards. During the day chairs, ladders, candleholders, pots and pans, clothing and all manner of utensils were hung on the pegs to keep them out of the general living area—the floor space. The furnishings were sturdy, built to last and utilitarian in the extreme. None of these furnishings were made with decorative details, but it would be hard to find a style more beautiful for all its spareness.

Micajah Burnett (1798-1879), Pleasant Hill's principal architect, accomplished his finest interior design feats in the Trustees' Building. Massively arched dormer windows, built in opposing pairs, illuminate the upper portions of the dual stairs that cross each other just below the second-floor level,



and the stairwells are surrounded by polished wood and superbly executed plaster. The Trustees' Building now serves as a restaurant and inn.

How to get to Shakertown

Shakertown at Pleasant Hill is 22 miles southwest of Lexington and 80 miles southeast of Louisville. Delta and U.S. Air serve Lexington; TWA flies into Louisville. If you're thinking about making a visit to Shakertown bear in mind that the months of April and October are the high seasons for the two major Bluegrass passions: music and horse racing. Make your reservation at Shakertown at least two weeks in advance if you plan to visit in either of those months; a week's notice is otherwise sufficient.

Many of Shakertown's 27 buildings are adapted for lodging. Double-occupancy runs between $40 and $50. For more information write to the Shakertown Inn at Pleasant Hill, Rt. 4, Harrodsburg, KY 40330. Telephone: (606) 734-5411.■

Branley Allan Branson is a free-lance writer with a special interest in native American lifestyles.

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Page 19:* **Umbrella with two-piece ash or oak pole,** 6 rib cotton/polyester poplin, designed for the beach and suitable for patio. Send check or money order for $99.75 plus $5.75 postage and local tax for N.Y. residents, allow 4 to 6 weeks for delivery—Zip-Jack Umbrella Co. (M), 678 Central Park Ave., Yonkers, NY 10704. **Lunch box,** 11½ by 7 by 4½ inches in diameter—Phillip Mueller Inc. (M), PO Box #73, Knickerbocker Station, New York 10002. **Paper napkins and petri plate**—Ad Hoc Housewares, 842 Lexington Ave., New York 10021 and Ad Hoc Softwares (R), 410 West Broadway, New York 10012. **Number Cookie Cutters,** 3½ inches, 0 through 9 with plus and percent sign, Lillian Vernon (MO), Dept. #SXXX 510 South Fulton Ave., Mt. Vernon, NY 10550. **Out To Lunch thermos with rubber bumpers and shoulder strap,** to order from Dean & DeLuca; add 15 percent shipping charge (minimum $5), attn: Kitchenware—Dean & DeLuca (R), 121 Prince St., New York 10012, 46 Newtown Lane, East Hampton, NY 11937; **Sushi Picnic Box** contains tray for sushi with two compartments for sauces, container for steamed rice, covered bowl, sake flask ($5 postage)—Maxfield (R), 9091 Santa Monica Blvd., Los Angeles 90069. **Bamboo Place mat**—Pottery Barn (R), 117 E. 59th St., New York 10022. Peach-colored poly/cotton napkin, Colorsetting Collection—Springs (M), 104 W. 40th St., New York 10018. **Wine caddy**—Conran's (R), 160 E. 54th St., New York 10022. **Glass vinegar bottles, $4, and glass-topped jam jar,** $2—Dean & DeLuca (R), 121 Prince St., New York 10012. **White enamel grid egg basket**—$8 Conran's (R), 160 E. 54th St., New York 10022; 2-8 Astor Place, New York, 10003. **Spoons**—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Vignelli stacking bowl and plate lid**—Barney's Chelsea Passage (R), Seventh Ave. at 17th St., New York 10011. **Custom-designed wood wagon, custom-painted spatterware box with strawberries, flowers on page**—Carlson/Kayla Design Assoc. (M), 115 W. 28th St., New York 10001. **Blue and white 52-inch square linen tea cloth, $185 and napkin, $14 each,** monograms also available—Léron Linens (R), 745 Fifth Ave., New York 10022. **White Mondo knives,** part of five-piece set, $17.50—Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., New York 10021. **Waiter's corkscrew,** $10.50—Turpan Sanders (R), 386 West Broadway, New York 10012. **Striped paper napkins** from a selection of Marimekko patterns—Marimekko (R), 7 W. 56th St., New York 10019. **Partystripes clear glasses** with light blue stripes available in fine party goods shops nationwide, package of 20 glasses, $4—Oak Hill Industries (M), 244 E. 58th St., New York 10022. **White enamel pail with lid, $7 each,** custom-packed picnic baskets also available—In a Basket (R), 226 E. 83rd St., New York 10028. **Shish-Ka-Baskets** of nickel-plated steel, 15 percent shipping charge, $5 minimum—Dean & DeLuca (R), 46 Newtown Lane, East Hampton, NY 11937, 121 Prince St., attn: kitchenware, New York 10012. **Vermonter #G6204-55 Vermont hardwood basket,** 22 by 12 by 9½ inches, comes fitted for four people with plastic plates, cups, utensils, stainless steel forks and spoons; wide selection of English picnic baskets also available—The Orvis Co. (R & MO), Manchester, VT 05254. **White-and-green tea**

(Continued on page 129)



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DIRECTIONS FOR EASY-TO-MAKE CURTAINS PICTURED ON PAGES 94 AND 95 USING GROMMETS AND CUP HOOKS

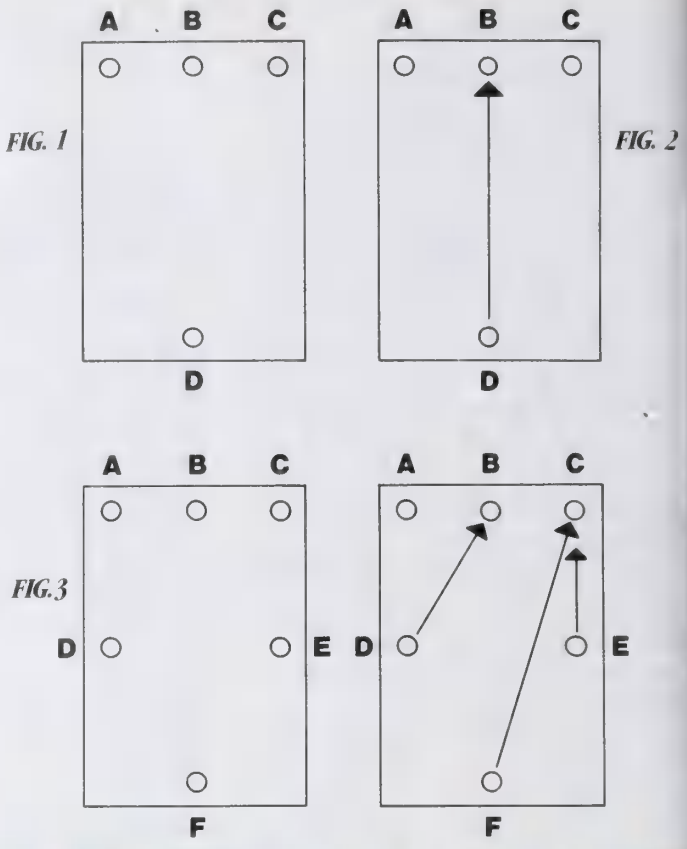
To do:

1. Measure length and width of window, adding ¼ inch to all sides for seam allowance. Cut two pieces of fabric the same size as your measurements. (Fabric used in living room photograph—chintz is used for the lining; canvas is used for the facing.) **2.** Sew the two fabrics together like a pillowcase, with right sides together; sew seams ¼ inch from edge along three sides. Leave the fourth side open to turn right side out. Then sew the fourth side by hand. **3.** To install curtains—hang the top three grommets on cup hooks.

Note: Grommets are readily available in do-it-yourself kits with easy instructions.

Bedroom: The draperies in the bedroom are done by putting grommets in the indicated positions (see figure 1). To hang draperies, raise the bottom center grommet (D) to the top center grommet (B) as shown in figure 2.

Living Room: The draperies in the living room are done by putting grommets in the indicated positions (see figure 3). To hang draperies, raise center left grommet (D) to top center grommet (B), raise center right grommet (E) to top right grommet (C) and raise bottom center grommet (F) to top right grommet (C) as shown in figure 4. (If your windows are more than 4 feet wide, make two panels for each window. Too-wide window draperies won't hang attractively.)■



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PRODUCT INFORMATION

Continued from page 127

cloth, 52 inches square—Léron Linens (R), 745 Fifth Ave., New York 10022. Umbrella, green cotton/poly poplin, $99.75 plus $5.75 postage—Zip-Jack Umbrella Co. (M), 678 Central Park Ave., Yonkers, NY 10704. **White enamel tray**—Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., New York 10021. *On top of basket:* **white Chinese food container,** set of six, $2.50; **natural, woven napkin,** $5; **white country lace napkins** $9 each; **straw napkin rings,** $5.50 each; **French porcelain-on-steel salt and pepper shakers,** set of two $9; **condiment basket with handle** comes with removable compartmentalized insert, $18—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Pastel paper plates,** 10 per package, 11½ inches—Wrap It Up (R), 1595 Second Ave., New York 10028. **Round basket,** (w/pita) $6.00—Bazaar de La Cuisine (R), 1003 Second Ave., New York 10022. **Six-foot beach umbrella**—Zip-Jack (M), 678 Central Park Ave., Yonkers, NY 10704. **Rag rug,** 36 by 60 inches, **Marian Grebow handpainted ceramic dinner plate,** $38—The Gazebo (R), 660 Madison Ave., New York 10021. **Market basket**—$22, Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., New York 10021; Ad Hoc Softwares (R), 410 West Broadway, New York 10012. **Canoe ash and cane folding seats**—Lee Bailey Shop at Henri Bendel, 10 W. 57th St., New York 10019. **Bath sheet,** 100 percent cotton—Léron Linens (R), 745 Fifth Ave., New York 10022. **English mahogany and brass telescope,** 18th century, $375—Philip W. Pfeifer Antiques (R), 900 Madison Ave., New York 10021. **Plastic all-purpose wine goblets** from Epic Products, $3.25 each—Lee Bailey Shop, Henri Bendel (R), 10 W. 57th St., New York 10019. **Hartstone breadboard** of hard rock maple, carved sunburst design, 12-inch diameter, $17.50 at Wolfman, Gold & Good Co., 484 Broome St., New York 10013—Hartstone Inc. (M), 299 Ridgedale Ave., East Hanover, NJ 07936; **Ash Picnic basket**—Basketville (M) RFD 1 Putney, VT 05346 (send $2 for catalog). Also available, custom packed, at The Silver Palate (R), 274 Columbus Ave., NY 10023. **Poly/cotton yellow napkin,** Springmaid Colorsetting Collection—Springs (M), 104 W. 40th St., New York 10018.

"EAST BRICK"

●*Page 65:* **La Nancy wallpaper**—The Twigs (T), 979 Third Ave., New York 10022.

●*Page 66 and 67:* **Silk damask fabric for draperies and an upholstered furniture**—Scalamandré Silks Inc. (T), 950 Third Ave., New York 10022.

●*Page 68 and 69:* **Antique wall border,** copies or similar borders—Jones & Erwin Inc. (T), 979 Third Ave., New York 10022. **Fabric for draperies and chair seats**—Scalamandré Silks Inc. (T), 950 Third Ave., New York 10022.

●*Page 69:* **Drapery and sofa fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Handwoven fabric on dining chair seat pads**—Nantucket Looms (R), 16 Main St., Nantucket, MA 02554. **Handwoven rug**—Gwyn Gaillard (R), Union St., Nantucket, MA. 02554.

●*Page 70:* **Lining fabric of bed valance and love seat upholstery**—Old World Weavers (T), 136 E. 57th St., New York 10022. **Floral fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Carpet in Anso IV with Halo Fresh**—Karastan Rug Mills (M), 919 Third Ave., New York 10022.

●*Page 71:* **Wallcovering #747**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Drapery and bed fabric**—Kent-Bragaline Inc. (T), 979 Third Ave., New York 10022. **Moiré fabric on chaise**—Stroheim & Romann (T), 155 E. 56th St., New York 10022. **Rug**—Rosecore Carpet Co. Inc. (T), 979 Third Ave., New York 10022. **Trompe l'oeil potted flowers by Bruce Dilts and George Davis**—Granary Gallery (R), Old South Wharf, Box 1403, Nantucket, MA 02554.

●*Page 72 to 73:* **Fabric on chairs and chaise**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Table accessories**—The Lion's Paw (R), Main St., Nantucket, MA 02554. **Garden landscaping**—Cynthia Collins, Madaket, Nantucket, MA 02554. **Research and restoration assistance**—James Hendrix, Hendrix Brothers Interior Design, 1 West York St., Nantucket, MA 02554.

1811 NANTUCKET CLASSIC

Designer: Susan Bishop, 220 E. 65th St., New York City 10021.

●*Cover, page 74 and 75:* **Painting of the schooner Alicia B. Crosby by Wiliam Pierce Stubbs,** oil on canvas, 25 by 41 inches—Smith Gallery (R), 1045 Madison Ave., New York 10021. **Cotton dhurrie rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022.

●*Page 76 and 77:* **All quilts, antique pillow shams and blue and white spatterware pitcher**—Thos. K. Woodard (R), 835 Madison Ave., New York 10022. **Basket on floor**—Folklorica Imports Inc. (R), 89 Fifth Ave., New York 10003. **Brushed wool and mohair chaise throw,** $175—Nantucket Looms (R), 16 Main St., Nantucket, MA. 02554. **Majolica plate**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Ferns**—Grass Roots (R), 7 Center St., Nantucket, MA 02554. **Potpourri**—Crabtree & Evelyn (R), 14 Center St., Nantucket, MA 02554. **Fabrics and wallpapers**—Hinson & Co. (T), 979 Third Ave., New York 10022.

●*Page 78 and 79:* **Folded quilt** on ottoman and **red basket** *(top left)*—Thos. K. Woodard (R), 835 Madison Ave., New York 10022. **All majolica**—Fieldstone Antiques (T), PO Box 234, Waban, MA 02168. **English cow creamers, green and black cachepots**—Bardith Ltd. (R&T), 901 Madison Ave., New York 10021. **Cotton rag rug**—Saxony Carpets (T), 979 Third Ave., New York 10022. **Green napkins**—Descamps (R), 723 Madison Ave., New York 10021. **Painting over mantel, 21 by 17 inches high, and painting over sideboard**—John Rosselli (T), 255 E. 72nd St., New York 10021.

(Continued on page 134)



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ALIVE WITH HISTORY

Continued from page 90

Some places have historic houses, some have gardens, some have river rides, some have beaches. Wilmington, N.C., has them all. The historic district of this old seaport covers some 200 blocks. You can explore the heart of it, however, in a seven-block area within a few hours. Stretching your holiday, you can also enjoy nearby Atlantic and intercoastal waterway resorts and plantations like Orton, Poplar Grove and Airlie.

For the year-round walking tour (Tuesdays through Saturdays, 10 A.M. to 5 P.M.), downtown Thalian Hall, on Princess Street between Third and Fourth, is the starting point. Here an orientation film, narrated by David Brinkley, and a $5 ticket to enter five buildings open year-round (except on most Sundays and Mondays) get you off on a varied go-at-your-own-pace tour. Thalian Hall, a community theater since 1858, has been restored to its 1909 elegance.

A block away is the pre-Revolutionary Burgwin-Wright House with its double piazza *(shown on pages 92–93)*. The British general Charles Cornwallis occupied the house in 1781 because it was then the finest in the area. Don't miss its three-story kitchen, an outbuilding overlooking a boxwood and flower garden. In the next block, you'll come upon the Zebulon Latimer House, an opulent example of Italian Revival, built in 1852 and home to Latimer descendants for 111 years. Many antebellum furnishings are still used, and it is headquarters for the Lower Cape Fear Historical Society.

Turn the corner toward the river, and you'll see an 1804 Masonic Lodge that was converted to a home in the 1820s and is now the St. John's Museum of Art. Here you can see the work of old-time and contemporary Carolina artists. Walk past palm trees on the river to the 1825 Governor Dudley Mansion *(pictured on page 91)*, home of the state's first elected governor. It is owned by Mr. and Mrs. Thomas H. Wright, Jr., who 20 years ago launched much of the restoration effort here when they bought a 1745 house "to keep some damn fool from tearing it down." Dudley, a stately neoclassic building, serves as headquarters for the Historic Wilmington Foundation. For information on seasonal tours (as

well as special tours during the Azalea Festival and by candlelight at Christmastime) of private homes, write the foundation at 400 S. Front St., Wilmington, N.C. 28401.

The Greater Wilmington Chamber of Commerce (PO Box 330, Wilmington, N.C. 28401) provides information on other attractions. For instance, Chandler's Wharf, a five-acre restoration on the river, is a complex of shops, including the Pilot House restaurant where you can dine on seafood and watch the passing boats. The Cotton Exchange is another handsome dining and shopping area, with brick and ballast-stone courtyards, as well as benches for planning

The restoration effort was launched when a couple bought a 1745 house "to keep some damn fool from tearing it down"

further explorations. Pick up a copy of the *Old Wilmington Guidebook* published by the local Junior League. This book enables you to walk or drive through many old streets and correctly identify architectural details, even unusual trees, and know just from street numbers where famous people once lived: Whistler's mother, Woodrow Wilson, Mary Baker Eddy, Henry Bacon (architect of the Lincoln Memorial), as well as the rice planters and scholars and shipping and railroad magnates who brought this city its prosperity and style. And when you've had your fill of architecture, history and sea lore, gaze at Spanish moss and water lilies at nearby antebellum plantations, or simply bask on the beaches just minutes away.■ —MARYBETH WESTON
Editor KATHLEEN MAHONEY

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GARDEN GUIDE

JUNE

From pest control to pruning shears: products to make gardening easier *and* safer

By KEN DRUSE

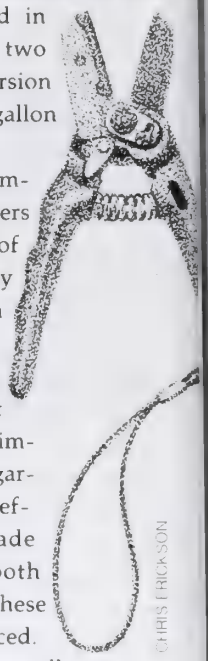
Gardens for All, a nonprofit organization dedicated to the advancement of home gardening, conducted their yearly poll and, as you might suspect, a record number of Americans are gardening. Incredibly, 53 percent of all American households grew food for their tables in 1982. United Media Enterprises conducted a leisure-time poll whose results underscore the fact that gardening is one of the highest ranking pastimes. The industries that serve the public are responding to the need for improved products to help us get the most from our hobby.

When I speak to garden clubs and individual homeowners, the most asked questions invariably deal with pest control. I usually recommend remedies in order of their nontoxicity—starting with plain water to dislodge critters. Insecticide is the last resort. When pesticide is the only choice, I remind people to *read the label* before they use a product. No matter how careful you might be when handling chemicals, there is still the hassle of measuring, washing spoons and, most perplexing, storing chemicals that are often sold in breakable glass bottles that rarely have childproof caps. Two new gardening products will help us in the good fight and help us safely.

Sudbury Laboratories gets this year's Gold Leaf award for the most helpful new product. It's the Uni-Bottle ($2.99)—individual doses of the most-used chemicals in small vials premeasured and ready to mix with water.

Eight Uni-Bottles are sold on a blister-pack card that is clearly printed with information on choosing the right cure for specific problems. The card also presents mixing instructions and safety guidelines. The line offers eight insecticides, two fungicides, and BT, the biological alternative for controlling insects in their larval stage.

The H. D. Hudson Manufacturing Co. has a new product that would be a good companion to Sudbury's Uni-Bottle. It's their polyethylene Perfection compression sprayer. Compression sprayers have built-in pumps that pressurize liquids. The Perfection sprayer has a handle that doubles as a piston pump, and being made of plastic, is light-weight, easy to clean, long-lasting and unbreakable. The hose is heavy-duty; the nozzle is precision-made, adjustable to a stream or fine mist and can be aimed in any direction. There are two models, a 3-gallon version for about $50 and a 4-gallon one for $55.



CHRIS ERICKSON

Nippon America is importing a line of pruners that represent the state of garden tool art. They have lightweight nylon handles that are perfectly designed for a good grip and are bright orange to make them impossible to lose in the garden. The blades are Teflon-coated, high-grade cutlery steel for smooth cutting. Best of all, these tools are reasonably priced.

The line includes a small pruner-trimmer, $10; a very useful grass shears whose blades can swivel for horizontal, vertical or diagonal cutting, $13.95; and my favorite, a $7\frac{1}{2}$-inch anvil pruner that weighs only 9 ounces, $13.95. These tools and others in the line will be available this year and can be purchased from the Fine Tool Shops free catalog. Write Fine Tool Shops, Dept. HB, 20 Backus Ave., Danbury, CT 06810.■

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Marlboro	16	1.0	Benson & Hedges 100's	16	1.1
Salem	14	1.1	Parliament Lights 100's	12	0.9
Kool Milds	11	0.9	Salem 100's	15	1.1
Newport	16	1.2	Marlboro 100's	16	1.1
Carlton Kings	**Less than**	**0.5**	**0.1**		
Carlton Menthol	**Less than**	**0.5**	**0.1**	**Carlton Box 100's**	**Less than 0.5**	**0.1**

100's: 4 mg. tar, 0.4 mg. nic.
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Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: Less than 0.5 mg. "tar", 0.1 mg. nicotine; 100's Menthol: 3 mg. "tar", 0.3 mg. nicotine; 100's Soft Pack: 4 mg. "tar", 0.4 mg. nicotine av. per cigarette, FTC Report Dec. '81.

PRODUCT INFORMATION

Continued from page 129

●*Page 80 and 81:* **Architect:** John C. Fondrisi, A.I.A., 112 8th Ave., Pelham, NY 10803. **Architect's assistant:** Michael Ruegamer, 432 8th Ave., Pelham, NY 10803. **General contractor:** Don Oliver, Vestal St., Nantucket, MA 02554. **Lighting:** Kurt-Versen Lighting Co., available through Lewis Bell of Stan Deutsch, 31-30 Hunter's Point Ave., Long Island City, NY 11101. **Skylight**—Velux America Inc. (M), PO Box 3268, Greenwood, SC 29648. **Quarry tile**—American Olean (M), PO Box 271, Lansdale, PA 19446-0271. **Oven, dishwasher, refrigerator**—General Electric (M), 9500 Williamsburg Plaza, Louisville, KY 40222; (800) 626-2000. **Cooktop**—Jenn-Air (M), 3035 North Shadeland, Indianapolis, IN 46226. **Kitchen shelving system and chairs**—the Workbench (R), 470 Park Ave., South, New York 10016. **African basket**—Folklorica Imports Inc. (R), 89 Fifth Ave., New York 10003. **Other baskets**—Thos. K. Woodard (R), 835 Madison Ave., New York 10022. *Throughout:* **All lighting** (except kitchen)—George Kovacs Lighting Inc. (R) (T) 831 Madison Ave., New York 10021. **Plants and flowers**—Winston Flowers (R), 131 Newberry St., Boston, MA 02116. **Fabrics and wallpaper**—Hinson & Co. (T), 979 Third Ave., New York 10022.

FECHIN: THE ARTIST BUILDER

●*Pages 82 to 87:* To order a copy of *Fechin: The Builder*, a book privately published by The Fechin Institute, please send a check or money order for $21 ppd. to The Fechin Institute, Box 832, Taos, New Mexico 87571.

HIGH-STYLE GARAGE CONVERSION

Designer: Tim Romanello, 330 E. 49th St., New York 10017.

●*Page 94 and 95:* **Curtains and pillows** designed by Tim Romanello executed by Robert Tree of Robert Warshaw Ltd. (T), 330 E. 75th St., New York 10021. **Curtain lining fabric**—Lee/Jofa (T), 979 Third Ave., New York 10022. **Comforter covers on bed**—Wamsutta (M), 111 W. 40th St., New York 10018. **Chintz trim on comforter**—Cowtan & Tout (T), 979 Third Ave., New York 10022.

●*Page 95 (middle):* **Grommeted panels** designed by Tim Romanello. **Celadon green/white chintz on bed and curtains**—Lee/Jofa (T), 979 Third Ave., New York 10022. **Adirondack chair**—Ken Heitz (M), Box 161/Rt. 28, Indian Lake, NY 12842. **Noguchi lamp**—George Kovacs (R), 831 Madison Ave., New York 10021. *Bottom:* **White cotton terry towels**—Westpoint Pepperell (M), 1221 Sixth Ave., New York 10036. **Sink skirt in canvas** designed by Tim Romanello.

●*Page 96 and 97:* **Canvas panels** by Robert Tree of Robert Warshaw Ltd. (T), 330 E. 75th St., New York 10021. **Chintz trim on slipcover chairs**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Flowers**—Southampton Nursery (R), 542 North Highway, Southampton, New York 11968.

GARDEN PARTY TABLES

●*Page 98 and 99:* **Terra-cotta urns**—Erkins Studio Inc. (R), 14 E. 41st St., New York 10017. **Blue majolica compote and six celadon majolica plates**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Green-painted garden basket,** $150—Eggs & Tricity (T), 979 Third Ave., New York 10022. **Antique burnt bamboo table,** $350—The Secret Garden Antiques (R), 252 E. 62nd St., New York 10021. **Designer of painted finish on dining chairs,** Rubén de Saavedra for Isabel O'Neil Foundation Auction; **chairs** refinished by Bill Grosset, hand-painted by Jean Wirth. *Small photo:* **Isabelle porcelain dinnerware, five-piece place setting,** $115; **Artois rectangular plate**—Bernardaud Porcelaines de Limoges (M), 41 Madison Ave., New York 10010. **Cranberry drinkware, old-fashioned size,** $12 each—Pilgrim Glass Corporation (M), 225 Fifth Ave., New York 10010. **Bell-shaped stem glassware,** $4.95—The Pottery Barn (R), 117 E. 59th St., New York 10022. **Footed majolica compote, majolica leaf butter dish, majolica leaf salad plate**—J. Garvin Mecking Inc. (M), 188 E. 64th, NYC 10021. **English Gadroon sterling flatware**—Gorham (M), Providence, RI 02907. **Linen napkins**—D. Porthault (R), 57 E. 57th St., New York 10022. **Umeko chintz in orchid coloration**—Clarence House (R), 40 E. 57th St., New York 10022. **Pink majolica plate**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021.

●*Page 100 and 101:* **All wicker furniture and white lace pillows**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **White ceramic cachepot,** $8—Baumgarten's (M), 544 Armour Circle, Atlanta, GA 30324, write for catalog. **Fingertip towel wrapped around wine bottle,** $15—D. Porthault (R), 57 E. 57th St., New York 10022. **Handpainted faience accessories: individual salt cellars,** $37.50 each; **small ashtrays,** $32.50, **butter tub,** $75 each, **corbeille holding biscuits,** $75, **sectional dish,** $195; **holding crudités**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **Antique green glass compote** *(bottom shelf),* $300; **large ceramic lamb tureen** in background $300; **seafoam-colored painted basket,** $180; **antique glass pitcher,** $240 and **bunny tureen**—Eggs & Tricity (T), 979 Third Ave., New York 10022. **Summer Palace fine stone china,** $108 per five-piece place setting—Royal Worcester Spode (M), 26 Kennedy Blvd., East Brunswick, NJ 08816. **Kings sterling flatware**—by Georgian House, distributed by Oxford Hall Silversmith (M), 103 Westbury Ave., Carle Place, NY 11414. **Peer Gynt crystal champagne flute,** $46.50 each; **wine goblet,** $46 each—both by Hadeland of Norway, distributed by Bing & Grøndahl (M), 111 N. Lawn Ave., Elmsford, NY 10523. **Cotton lace-edge napkins,** $8.50 each—Flossie Designs (M) & (T), 123 E. 37th St., New York 10016. **Pink Tangleweed fabric on table,** 100 percent cotton—Conran's (R), 160 E. 54th St., New York 10022, write for catalog. **Flowers**—Howe Floral (R), 171 W. 23rd St., New York 10011.

(Continued on page 139)

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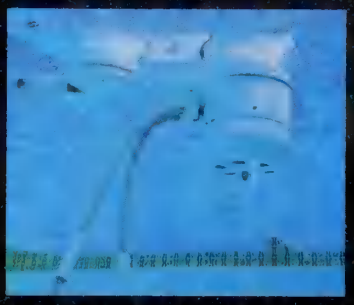
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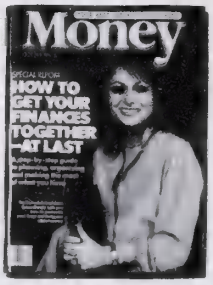
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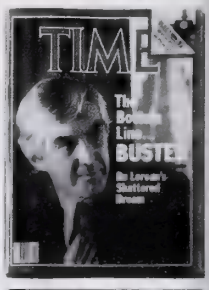
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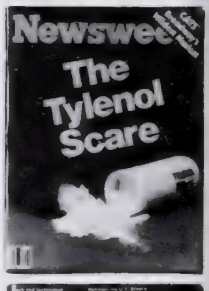






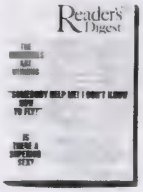






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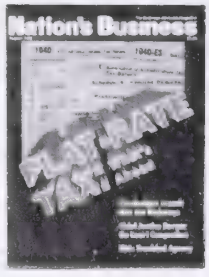


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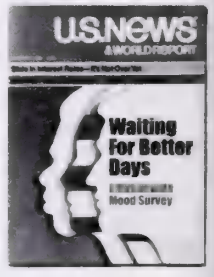
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PRODUCT INFORMATION

Continued from page 134

●*Page 102:* **Irish Garden botanical porcelain plates** by Sybil Connolly, **dinner plate,** $15; **salad plate,** $10—Sigma (M), 225 Fifth Ave., New York 10010. **Bouquet wine goblets,** $12—Cristallerie Zwiesel (M), 11 E. 26th St., New York 10010. **Sheraton stainless steel flatware,** Oneida Heirlom Ltd collection, five-piece place setting, $60—Oneida Silversmiths (M), 99 Park Ave., New York 10016. **Le Matin glazed chintz on tablecloth and pillows**—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. **Green lettuce plates** by Barbara Eigen at Bendel's, $20 each—Bendel's (R), 10 W. 57th St., New York 10019. **Twig furniture**—Pot Covers (T), 101 W. 28th St., New York 10001. **Flowers**—Carlson/Kayla (R), 115 W. 28th St., New York 10001.

●*Page 103:* **Forget-Me-Not bone china: dinner plates,** $22 each; **cup and saucer,** $20.50; **teapot,** $66, **five-piece place setting,** $67; **Just Orchids bone china footed compote,** $55—Aynsley (M), 225 Fifth Ave., New York 10010. **Glencree crystal, old-fashioned glasses,** $34.50, **pitcher,** $112—Waterford Crystal (M), 225 Fifth Ave., New York 10010. **Concept stainless steel flatware, five-piece place setting,** $55—International Silver (M), 500 S. Broad St., Meriden, CT 06450. **Napkins with crocheted edge,** $4.25 each; **white porcelain muffineer,** $25; **oval sugar bowl,** $7; **porcelain butter spreader,** $8.50; **footed glass,** $6.50; **oval cheese tray,** $30—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Edo-I checked fabric,** 100 percent cotton—Woodson (T), 979 Third Ave., New York 10022. **White painted Chippendale-style furniture**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Cushions and tablecloth**—Fabricated Environments (T), 66 W. 88th St., New York 10024. **Small lace pillows**—The Gazebo (R), 660 Madison Ave., New York 10022. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021. **Food**—The Country Host (R), 1435 Lexington Ave., New York 10028.

●*Page 104 (top and bottom left):* **Rosalyn stoneware** by Carleton Varney: **dinner plate,** $15 each; **salad plate,** $7.50 each; **cup, $8/saucer,** $5—International China (M), 41 Madison Ave., New York 10010. **Grand Ribbon stainless steel flatware, five-piece place setting,** $55—W.M.F. of America (M), 85 Price Parkway, Farmingdale, NY 11735. **Hampton goblet,** $18 each—Sasaki (T), 225 Fifth Ave., New York 10010. **Camelia cotton chintz for tablecloth, Hotline fabric for seat covers in Azalea colorway, striped napkin**—Carleton V (T), 979 Third Ave., New York 10022. **Iron scroll seat café chairs**—Newel Art Galleries (T), 425 E. 53rd St., New York 10022. **Antique accessories**—Maya Schaper (R), 239 Columbus Ave., New York 10023. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021. *Bottom right:* **Teema dinner plates,** $10.50 each; **square vegetable dishes,** $20 each; **rectangular platter,** $45; **Lili beer glasses,** $35 each by Nuutajarvi Glass—Arabia of Finland (M), 5603 Howard St., Niles, IL 60648. **Pouta cotton fabric, Finnish baskets, Mariskooli goblets,** $25—Marimekko (R), 7 W. 56th St., New York 10029. **Small wooden dishes**—Harriet Amanda Chapman (M), 225 Fifth Ave., New York 10010. **French park chairs,** $24.95 each—Conran's (R), 160 E. 54th St., New York 10022.

●*Page 105:* **Hayworth bone china, five-piece place setting,** $63; **Allegro crystal wine goblets,** $15.75 each—Lenox China (M), Lawrenceville, NJ 08648; **Kings stainless steel flatware, 1776 coffeepot and creamer, silverplated**—Reed & Barton (M), Taunton, MA 02780, **Orrefors crystal pitcher and footed bowl**—Orrefors Crystal (M), 225 Fifth Ave., New York 10010, all available at B. Altman & Co., Fifth Ave. at 34th St., N.Y.C. 10016. **Lavender-lacquered service plates** by Phillip Mueller, $25 each—Macy's, CA and New York, Piccadilly Fair, Dallas, TX, Gift and Art Shoppe, Memphis, TN. **Wooden English breadboard,** $25—Cherchez (R), 864 Lexington Ave., New York 10021. **Cow butter dish**—Conran's (R), 160 E. 54th St., New York 10022. **Meridian sheet sewn into plaid tablecloth**—Wamsutta Mills (M), 111 W. 40th St., New York 10018. **Wooden ladderback chairs with rush seats**—The Door Store (R), 1 Park Ave., New York 10016. **Flowers**—Mädderlake, 816 Madison Ave., New York 10021.■

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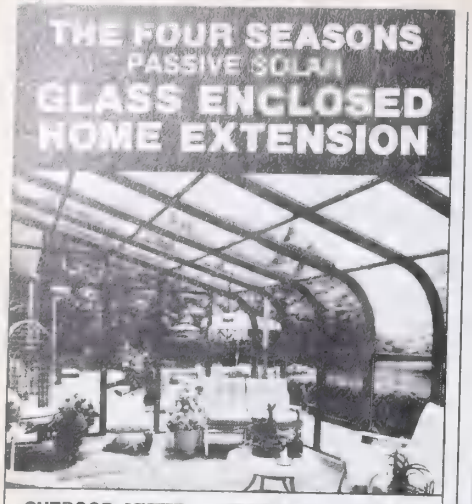
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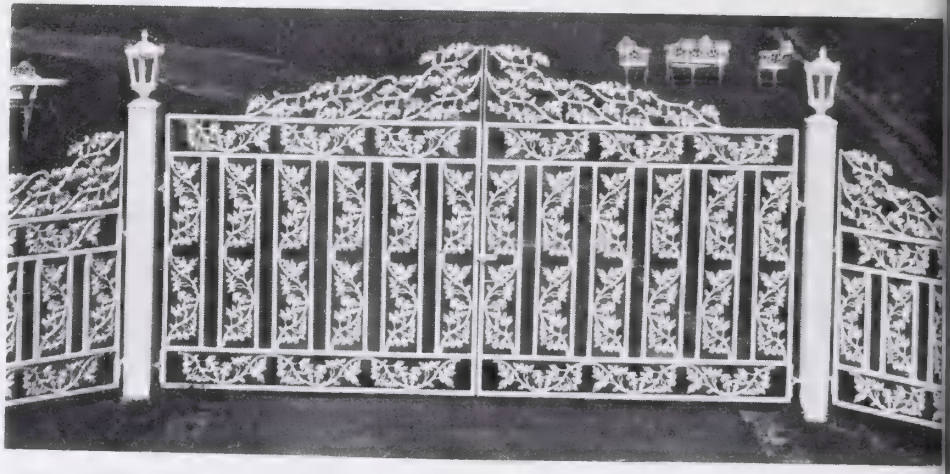


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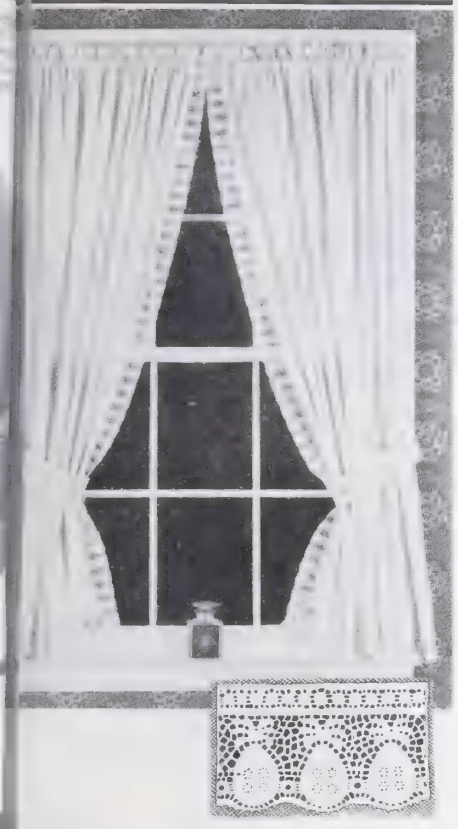
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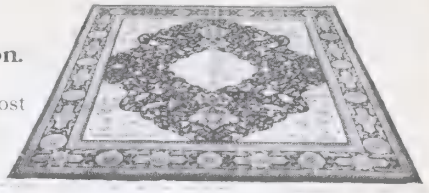


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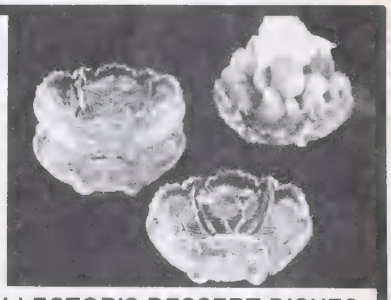
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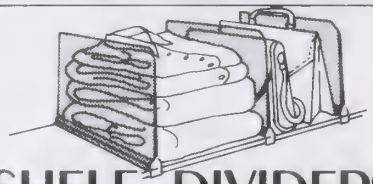
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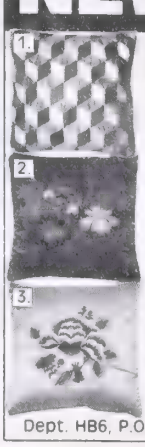


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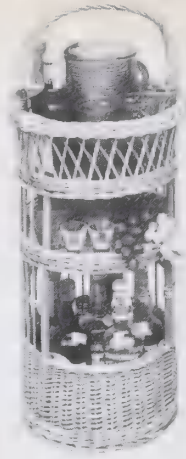
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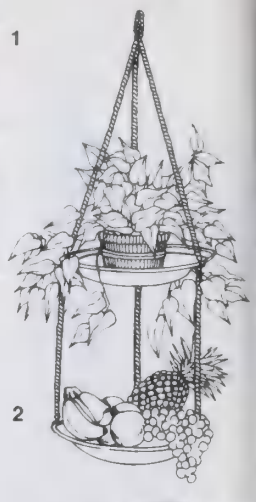
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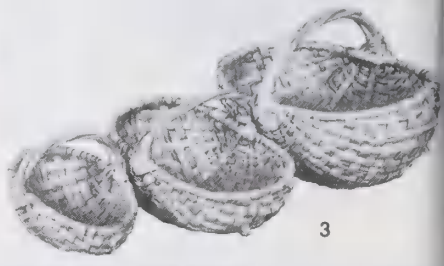
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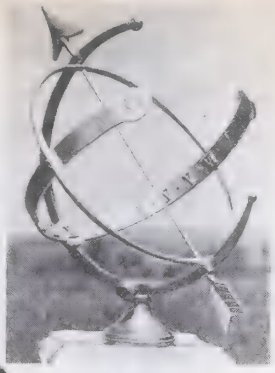
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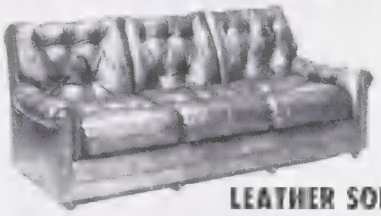
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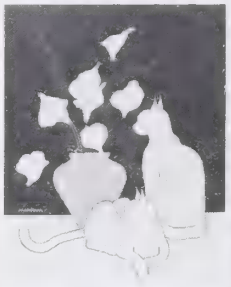


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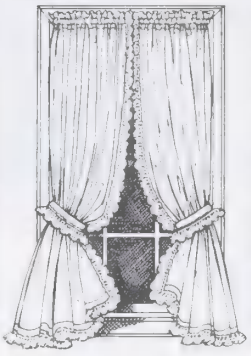
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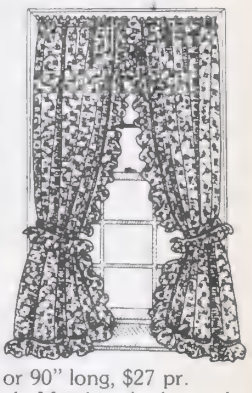
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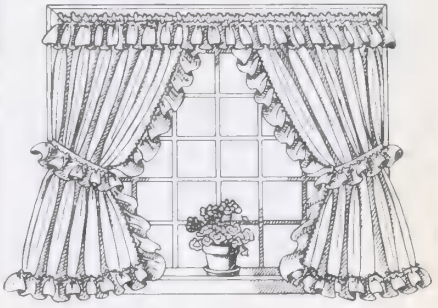
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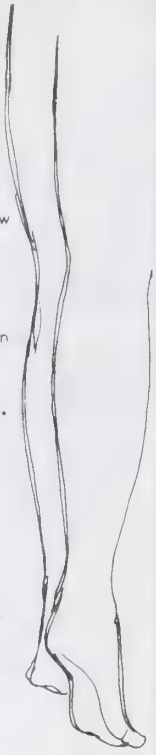
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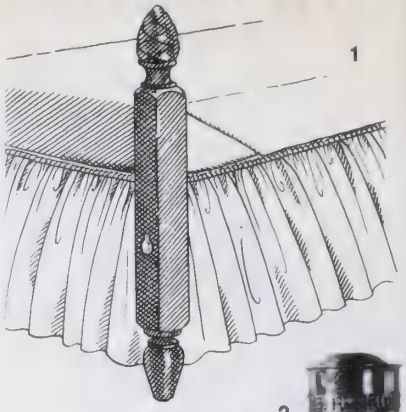
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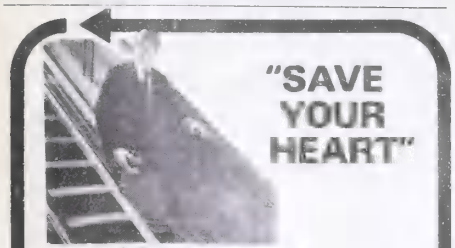
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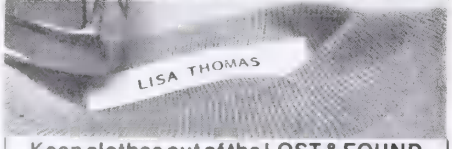


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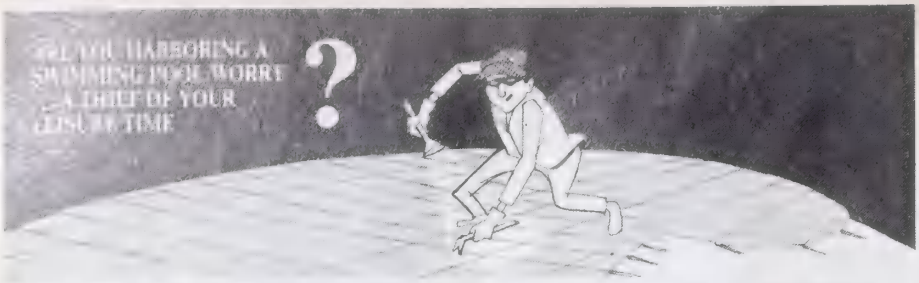
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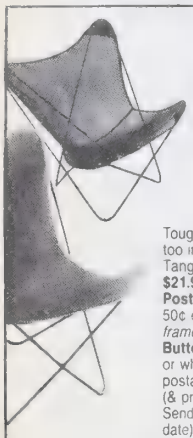
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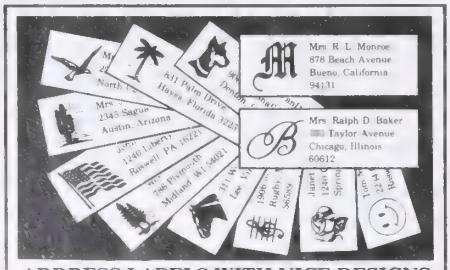
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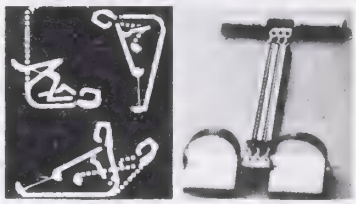


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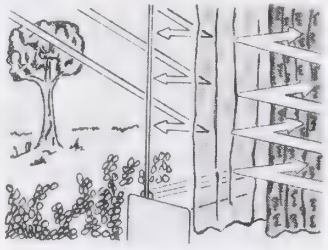
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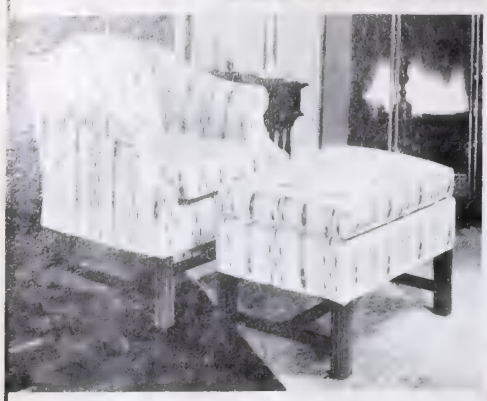
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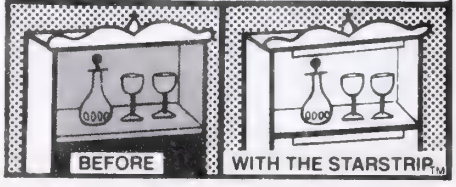
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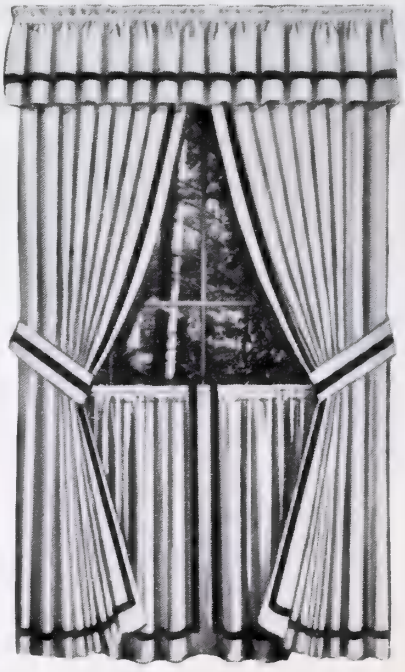


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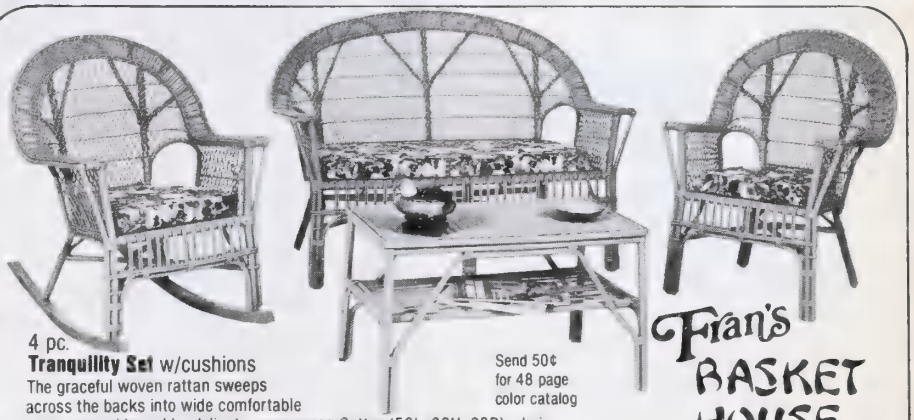
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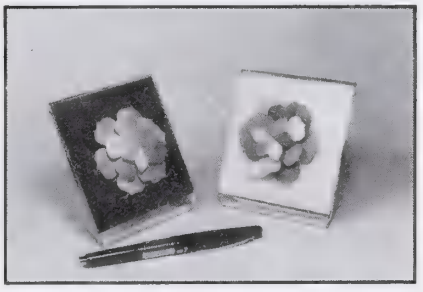


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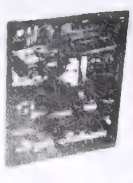
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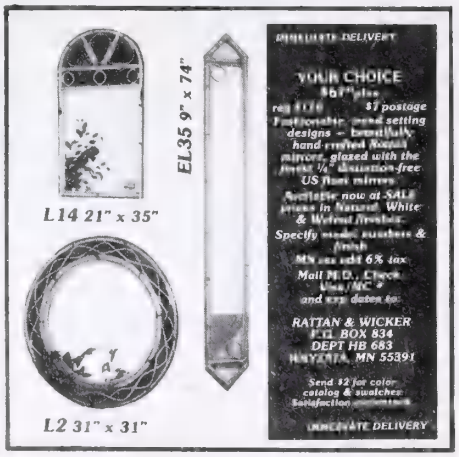


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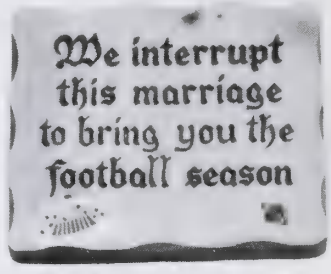
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1



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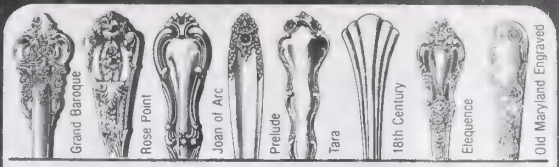
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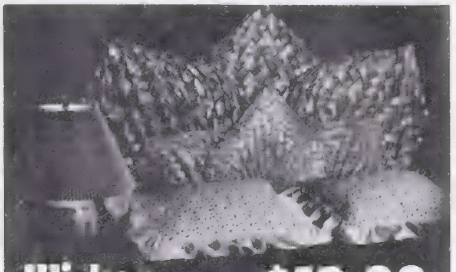
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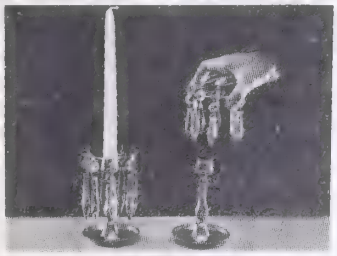


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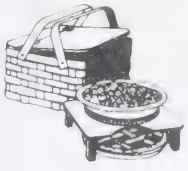
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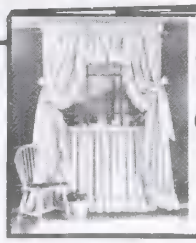
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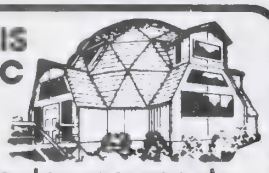
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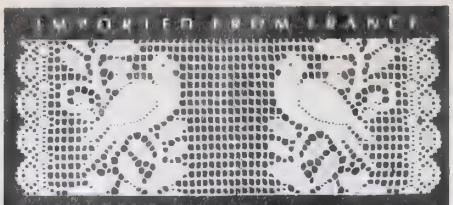
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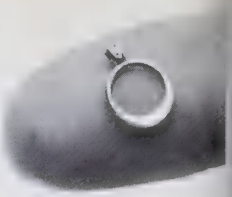
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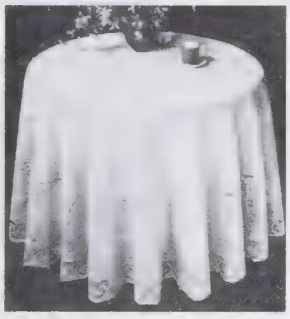
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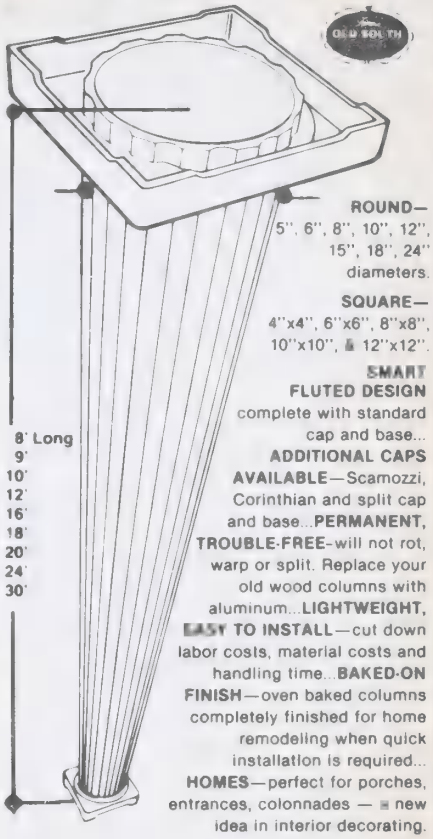
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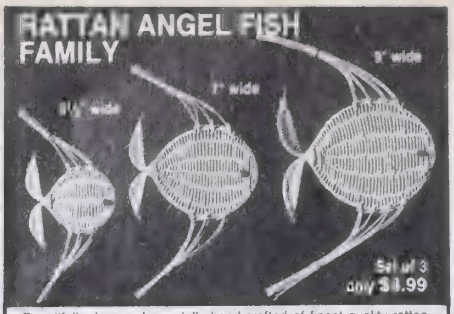
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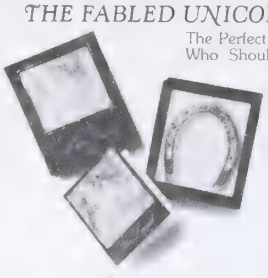
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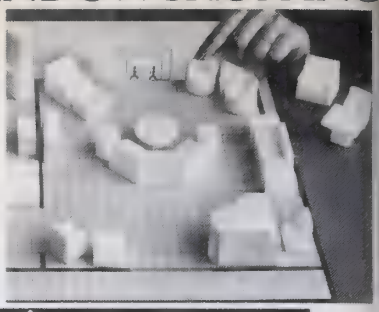
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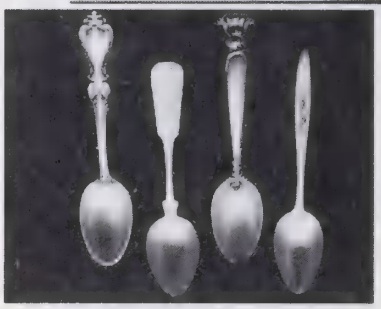
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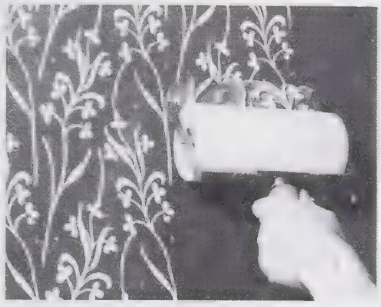
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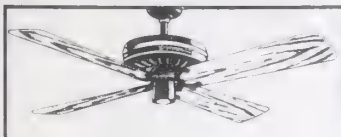


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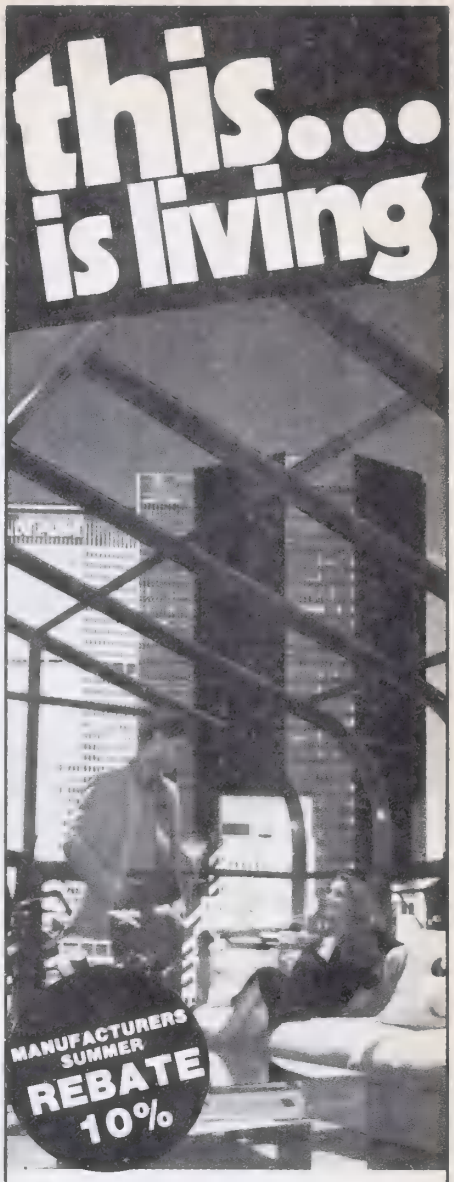


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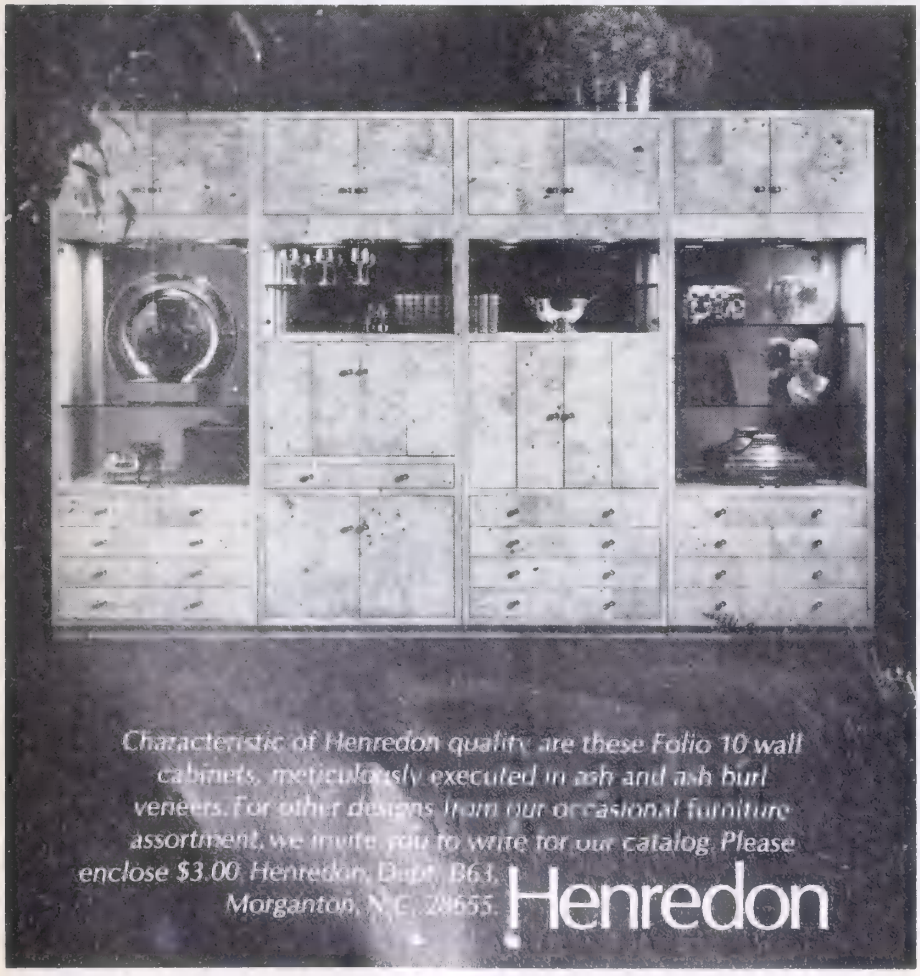
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WHERE TO FIND IT

New fields for hunters of folk art and offbeat collectibles

By SYLVIA SUNDERLIN

The general resurgence of interest in American folk art is not limited to furniture, quilts and pottery but extends to the sort of items normally associated with sports, occupational or historical and military interests—duck decoys for hunting or scrimshaw from the whaling industry, for example. Timepieces of all kinds are in demand as are nautical instruments like sextants and telescopes. In fact, marine subjects, so much a part of life in early America, have an abiding attraction for collectors of oil paintings, watercolors and photographs. Other areas of interest include art of the American West and North American Indian artifacts.



A 1948 duck decoy, in wood by Lew and Steve Ward, from Blackwater Antiques

Marine, Western and Folk Art

The Atlantic Gallery, 1055 Thomas Jefferson St. NW, Washington, DC 20007; (202) 337-2299—Specialists in marine and English hunting prints and engravings. Limited edition, signed prints of Robert Back's ship portraits, "The Staghound" and "Frederick Billings." Also: watercolors of the Chesapeake Bay area by Robert Burnell and prints by John Stobart.

Blackwater Antiques, Main Street, East New Market, MD 21631; (301) 943-3693 or 943-4662—Henry Fleckenstein, Jr., author of several books on decoys, has a stock of several hundred decoys, specializing in those of the Chesapeake Bay area as well as wildlife and sporting prints and collectibles associated with bay and tidal areas.

Philip H. Bradley, East Lancaster Ave., Rte. 30, Downingtown, PA 19335; (215) 269-0427—Mr. Bradley's shop has many 18th- and early-19th-century American folk art objects, including decoys, pottery, early tall case and mantel clocks and American pewter. Shop hours, 9 A.M. to 5 P.M. every day but Sunday. Enclose stamped envelope with specific inquiries.

Nina Hellman, 1 South Beach St., Nantucket, MA 02554 (opening mid-June): (617) 228-4677—Americana is the specialty here, including many marine antiques, such as ship models, early navigational instruments, whaling artifacts and marine paintings.

Michael R. Johnson, Inc., 410 Bellevue Way SE, Suite 2, Bellevue, WA 98004; (206) 453-0882—Mr. Johnson specializes in western artists and in early-19th-century beadwork, wood carving and basketry of the Plains, Northwest and Southwest Indians. Free illustrated catalog upon request.

Nonesuch Gallery, 1211 Montana Ave., Santa Monica, CA 90403; (213) 393-1245—Gloria List has a fine collection of western and Indian artifacts, folk art and textiles, such as Navajo rugs, pottery and baskets; horn cups and powder horns, santos from Mexico, old western horseman's gear, a sterling-mounted halter and bit. Inquiries are welcome. Include a stamped envelope.

Sportsmen's Den, Inc., 1805 Boston Ave., Bridgeport, CT 06610; (203) 367-3564—In this shop can be found decoys and a great variety of military accoutrements, such as firearms, swords, daggers and knives. Stephen D. Kovacs and Sumner H. Stowe, owners, also appraise firearms. Inquiries for mail order are welcome.

Thar She Blows, Rte. 1, Lincolnville Beach, ME 04849; (207) 789-5671—Daniel Fortin has a shop full of nautical antiques and memorabilia, including builders' half-models of ships, from $45 to $800; scientific instruments, such as captains' long glasses, $65 to $185; sextants and compasses. He has several sea chests with rope handles, $85 to $475; ship's lights, $25 to $165; some scrimshaw. Open year-round. All inquiries are welcome.

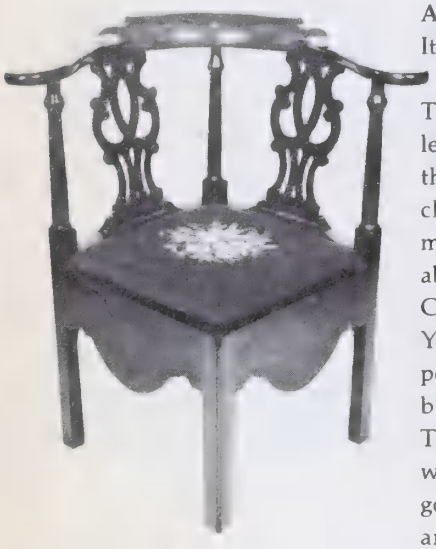
Gordon S. Converse & Co., 707 Lancaster Ave., Strafford, PA 19087; (215) 964-0224—This firm of antiquarian horologists specializes in the sale and repair of antique timepieces, from grandfather clocks to pocket watches; They also have chronometers, ship's clocks and barometers. Send stamped envelope for catalog with list of timepieces.■

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q **Why is my chair so strangely shaped? How old is it? How was it used?**

—Mrs. L.K., Mountainair, N. Mex.



A. You own a corner chair. It was designed for use in the corner of a room. The strange position of the legs made it awkward for the person sitting on the chair. The form has remained popular from about 1700 to recent times. Copies are still being made. Your chair is in the Chippendale style and is possibly from New England. The simple legs and rather wide apron do not seem to go with the curved arms and pierced splats. The chair originally may have held a commode under the upholstered seat. The seat should lift off easily. Chairs of this sort were often used in bedrooms. Its value is about $700.

Q **This box has a design that seems to be made from small rolls of paper. The ends are painted gold. It has an inner lid and we have been told that the box once held tea. How old is it? How was it made?**

—S.T., Shreveport, La.



A. Paper filigree work, or "quill" work as it is sometimes called, was popular in the 18th century. Small rolls of paper about $\frac{1}{8}$ inch wide were tightly rolled, then placed in designs so the curled edges would show. The edges were painted, sometimes in colors, sometimes in gold or silver to make the finished design resemble metal filigree. Cabinetmakers made the boxes and tea caddies in their shops, then had them decorated with the paper designs or sold the plain box to be decorated by the owner. Large religious pieces were made that held the candles at church. Elaborate pictures were also made that included materials like shells or pearls. Even a few pieces of furniture decorated with quill work were made. Most of the tea caddies seen today were made in England. Some candle sconces and a few other pieces were made in America.

Quill work went out of style about 1800, though there has been a minor revival of the craft during the past 10 years. A tea caddy like yours, dating from the 18th century, would sell for at least $500.

Q **This glass dome measures about 8½ inches in diameter. It was brought to America with my Danish ancestors. We are not sure if it was used for cake, cheese or something else.**

—R.M., Jeffersonville, Ohio



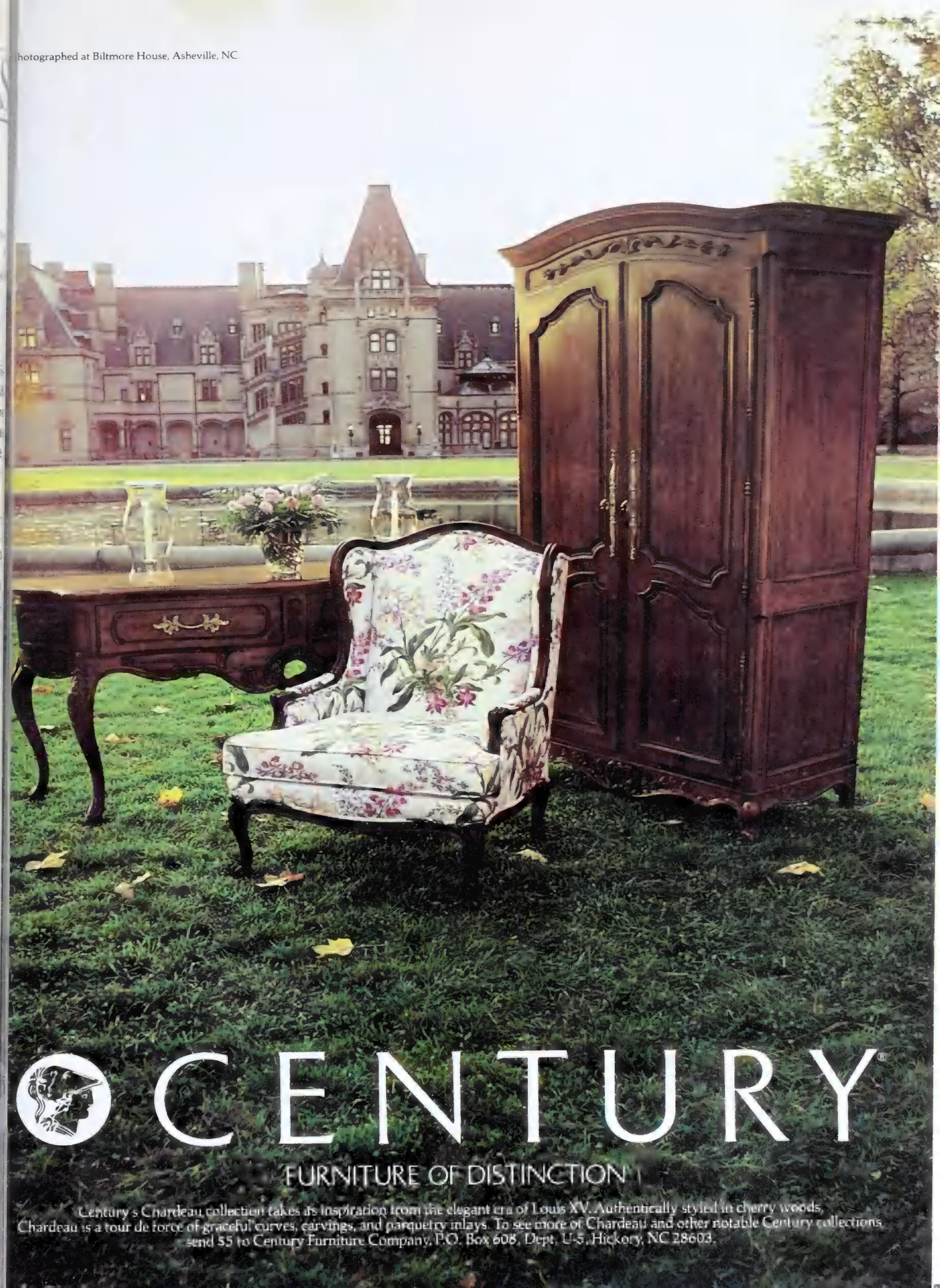
A. You have a cheese dish. This shape was made in many types of pottery and porcelain during the 18th and 19th centuries. A small round cheese was put on the plate. A different type of cheese dish was made with a rectangular, slanting cover that could be used with a large wedge of cheese. We have seen examples of glass dishes made in Denmark about 1900. There were many glass factories in the United States that made similar dishes. Cheese dishes are back in style and old examples like yours sell from $150 to $200.

Q **Can you tell me anything about my painted table?**

—N.H.S., Corbin, Va.



A. You have a New England dressing table made between 1820 and 1840. The idea of the dressing table was quite simple: A table was made, then a set of drawers was made in the same shape and style and permanently attached to the tabletop. The drawers held the toilet items or small valuable pieces of jewelry. Sometimes a mirror was added at the top. Your table is painted to resemble formal inlaid furniture of the same period. The value of the table is from $1,000 to $2,000.■


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